



Trimurtee

Viceregal Lodge,

Simla.

22nd June 1914.

Dear Sir,

The Viceroy desires me to send you his cordial thanks for the album containing photographs of some of your pieces of sculptural art, which you have been so good as to send for his acceptance.

I am,

Dear Sir,

Yours truly,

(Sd.) J. H. DuBOULAY

Private Secretary to the Viceroy.

Government House,

Ganesh Khind

20 6 1914

Dear Sir,

I am desired by His Excellency to thank you for kindly sending him the album of photographs of your works in Sculpture His Excellency has seen them with much interest and so far as he can judge from the photos they seem to him to possess great merit

•  
Yours faithfully,

(Sd) C C WATSON,

Private Secretary to the Governor of Bombay

G K. Mahatre Esq



Mahadji Sindhia  
Founder of the Sindhia Dynasty  
For the Gwalior Durbar

**Gwalior State.**

**Jai Bilas,**

**GWALIOR,**

*March 1914,*

Mr. G. K. Mhatre has for the past few years been executing Statuary work for His Highness the Maharaja Scindia, who desires me to say that the statues made by him, have given His Highness complete satisfaction, and to testify to his being a first rate Statuary Artist.

(Sd.) D. S. WAGLE

Private Secretary to

H. H. The Maharaja Scindia.

..

**Government of Mysore**

The Palace,

BANGALORE,

*22nd January 1914.*

Mr Mhatre has been patronized as a sculptor by His  
Highness The Maharaja of Mysore

His Highness has much pleasure in testifying to  
Mr Mhatre's talent and to the general excellence of his work.

(Sd ) MIRZA M ISMAIL

Huzur Secretary to

H H The Maharaja of Mysore



*His Highness The Late Maharaja Chamarajendra Wodeyar  
Bahadur of Mysore  
For Mysore Durbar*



H I M Queen Vctor a  
For Kolhapur D ba



## Kolhapur State.

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KOLHAPUR,

*10th February 1914*

Mr G K Mhatre, the well-known Indian Artist of Bombay was entrusted with the execution of the Marble Statue-bust of the late Majesty Queen Victoria, which has since been set up near the crossing of the Bhansingji and the Rissala-Panchganga roads at Kolhapur. The work can well bear comparison with similar works of European Art and reflects great credit on Mr. Mhatre's workmanship. It has been very much admired by many distinguished visitors, who have had occasion to see it, and His Highness The Chhatrapati Maharaja Saheb feels great pleasure in testifying to the skill of Mr. Mhatre, who, His Highness makes no doubt can be entrusted with works of this kind, as a thoroughly reliable and successful Artist.

By order of His Highness,

R. SURNIS,

Divan of Kolhapur.

**Private Secretary to the Governor, Bombay**

**Government House**

*Bombay, 5th February 1913*

**DEAR SIR,**

I am desired by His Excellency Lord Sydenham to acknowledge your letter of the 2nd instant, and to thank you for the Album which you have kindly forwarded for presentation to Their Excellencies

His Excellency also desires me to say that he was much pleased with your work and wishes you success

Yours faithfully,

**Mr G K. MHATRE**

**(Sd ) R E GIBSON**

## Mr Mhatre, India's Premier Sculptor

FROM amongst those who have any taste for Fine Arts there must be few persons in India, who have not heard of the famous Bombay Artist, Mr G K Mhatre. Mr Mhatre is known to-day to be the acknowledged premier Indian sculptor, and very recently he has carved some very fine statues to the order of His Highness the Maharaja Scindia, the one notable statue being that of Mahadji Scindia, the founder of the Scindia Dynasty. Other noted works of Mr Mhatre are the statues of the late Justice Mr. Ranade, which now stands behind the High Court of Bombay and the statue of Queen Victoria with a canopy for the city of Ahmedabad. In his boyhood Mr Mhatre was a student of the Bombay School of Art and while yet a student, he obtained in 1895 the Bombay Art Society's medals for sculpture and in 1896 he got two medals, one the Victoria Medal for sculpture, and the other the Mayo Medal for painting. By exhibiting his art specimens, paintings and models in various exhibitions, Mr Mhatre secured a number of medals and certificates while at the School of Art. A statue, in plaster of Paris, of a Hindu girl going "To the Temple" brought Mr. Mhatre prominently to the notice of the Government and the public and his work was so much admired that a leading daily described Mr. Mhatre as a "prophet coming out of Nazareth". Ever since 1896, the Bombay Artist has been adding to his reputation, and has produced several renowned works of art of which India may well be proud. It was about the year 1910, that His Highness The Maharaja Scindia commissioned Mr Mhatre to execute some works and, as was expected the artist has given complete satisfaction to His Highness.

We hope that Mr Mhatre's work will receive in coming years a wider public recognition which he so well deserves.

*' Jayaji Pratap Gwalior '*

15-4-1914

1902—3

EXHIBITION  
OF  
Indian Art Manufactures  
DEHLI

CERTIFICATE OF MERIT

First Class with Gold Medal

Awarded to Mr. G. K. Mhatre of Bombay, for *modelled  
figure of a girl*

( Sd ) CURZON

*Viceroy of India*

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THE "MODERN REVIEW"  
*Calcutta, March 1915*

By the courtesy of Mr G K Mhatre, the sculptor, we are enabled to reproduce a photograph of the statue of H. H Chamrajendra Wodiyar, the late Maharaja of Mysore, which is one of Mr Mhatre's latest works. We understand H. H the present Maharaja of Mysore has expressed satisfaction with the work, which is only to be expected. For it is a fine work of art. For those in India who want statues or busts to be made, there is no excuse for placing their orders abroad, before they have ascertained Mr Mhatre's terms. In his case, it is not merely swadeshim which prompts us to prefer his work, the quality of the work, too, demands recognition.



To The Temple

## BOMBAY ART SOCIETY'S EXHIBITION 1896

(Extract from "Times of India, dated 13th February 1896)

Another chief feature of the exhibition is no more nor less than a surprisingly good piece of sculpture by a young Hindu, G K Mhatre, a student of the School of Art. If any one doubts whether a prophet can come out of Nazareth, let him go and see this figure of a Hindu girl going to the temple. It is probably the bare truth to say that this is the best piece of sculpture that has ever been done in India, and to any one who knows what comparatively limited opportunities this youth has had for studying sculpture, it will not appear too much to say that it is a work of genius. If any Indian chief or gentleman has a genuine desire to help a most deserving and able student and is only anxious to find some one who will do honour equally to his patron, his people, and his country, then let him give G K Mhatre the opportunity of studying for a few years under the best masters in Paris, it is certain putting aside the accidents which may upset the best-laid schemes of men and mice, that he will never regret doing this.

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### SCHOOL OF ART

Bombay, October 12th 1896

The bearer of this, Mr G K Mhatre has been a student of the School of Art Bombay and has shown in everything he has attempted a quite unusual ability. This has been particularly the case in sculpture to which he has chiefly devoted himself. In this work he has shown greater ability than I have known in any other student and has modelled figures of a quality far beyond that of any other native of India as far as I know. His last large work was a nearly life-size figure of a Hindu girl and this is so good that I think any wealthy native gentleman or Prince, who takes an interest in

the Fine Arts, should feel both pride and pleasure in encouraging so gifted a member of his own race

E GREENWOOD,  
Principal

*Bombay, 28th September 1896*

I am happy to introduce Mr G K Mhatre as one of the most distinguished pupils of the School of Arts. While I was acting Vice-Principal of that School, I remarked that he was gifted with uncommon aptitudes. His statue "To the Temple" is quite *un pet chef d'œuvre* by itself. I earnestly wish some wealthy gentleman will take him under his patronage and help him to develop his talent to its full. For the pride of his country, with all my experience of India, I say that he is the only young sculptor possessed of artistic feeling and none to equal him.

There is a lot he can do as yet, and he must not be left unnoticed.

His friend,  
E T DECLOSAY

*Girgaum, Bombay, 18th February 1896.*

I have very great pleasure in saying that Mr G K Mhatre's statue in plaster "To the Temple," which has very deservedly won the Society's Silver Medal and the Maharajah of Bhavnagar's prize for the best model, is the most beautiful production of the kind I have ever seen by a native. The pose is easy and graceful, and the modelling of the figure, especially the hands and feet, is highly creditable to the young and gifted artist. I have no doubt that if he perseveres he will secure for himself a great name.

RAVI VARMA

*Ganeshkhanda, 2nd July 1896*

DEAR MR GREENWOOD—Your letter dated 29th June His Excellency the Governor will be glad to retain the Photo, and is much pleased with it and the work of art of which it is a representation

Yours sincerely,  
J J HEXTON

Letter from H E the Governor's Private Secretary acknowledging receipt of a photograph of Mhatre's statue "To the Temple"

E GREENWOOD, *Principal,*  
*Su J J School of Art, Bombay*

*(Extract from the ' Magazine of Art, ' April 1897, London )*

It is with pleasure that we publish the illustration on this page to show the development of Sculptural Art in India "To the Temple" is a life size figure and is the work of a young Native Hindu Mr G K Mhatre, only now sixteen years of age, who is a student at the Bombay School of Art This is quite a new departure from the usual grotesque and unidealised work of native sculptors, and bears high testimony to the influence and teaching of the School of which Mr J Griffiths is the headmaster The figure, which is as yet only in plaster, the student being unable, on account of the expenses, to translate it into marble, is in the Bombay School of Art As there is no interest or appreciation for this kind of Art among the wealthy Hindus we offer the suggestion to some of our patrons of Art to afford Mr Mhatre the necessary facilities to complete his work

*(Extract from the " Journal of Indian Art and Industry ' )*

*January 1896, London*

" TO THE TEMPLE "

I am truly grateful for the opportunity most considerately afforded me by Mr William Griggs of reproducing, in the



*Journal of Indian Art and Industry*, some letters that have appeared, during the closing year, in the *Bombay Gazette* and *Pioneer Mail* on Mr G. K. Mhatre's remarkable statuette, in plaster of Paris, entitled "To the Temple." The first letter on the subject appeared in the *Bombay Gazette* on the 26th of November 1896, and consisted of the whole body of a letter of the 6th item written by me to a private correspondent in Bombay, a copy of which was simultaneously communicated by me to Mr Gratten Geary expressly for publication. It was as follows,—excepting that I have reproduced in italics the erroneous passages in the letter, and have added in one or two places, the words contained within brackets —

If I have left your letter of the 4th of last May unanswered for six months it is not that I have neglected the purpose of it. I have never received greater pleasure than from the photograph sent with it of Mr G. K. Mhatre's statuette *in marble* of a Hindu girl on her way "To the Temple," and I have so long delayed acknowledging the receipt of it only because I have been all this time showing it everywhere, and taking advice everywhere, before answering your questions as to the advisability of sending Mr Mhatre to Europe to complete his studies of an Art in which his success is so assured.

I can now say that the unanimous advice I have received is that until Mr. Mhatre has fully developed his own spontaneous style and his remarkable mastery manipulative subtleties, he ought, on no account to be brought under the teaching of any European Sculptor. Instruction in the Fine Arts, plastic or pictorial, is worthless without the intuitive faculty for proficiency in them which alone makes the great painter or sculptor, for in Fine Art there is no place for other than positive excellence—no second place,—those only who reach its height being worthy of the name of Artist. But where there is the inborn genius for them it is best left



Saraswatee

to develop of itself until it attains to the full form of its own constitution and temper, before being subjected to the authority and discipline, and the consequent general culture, of any predominating instruction, present or past

Mr Mhatre, one sees at first glance, possesses this genius for creation in sculptor, the most arduous, and, therefore, the greatest of the *Fine Arts*, and which affords those endowed with a feeling for beauty and grandeur with the noblest pleasure the human breast can know.

For its distinction of style, "*To the Temple*" is Mr Mhatre's work alone, and another's in any tittle, although it often suggests to me some of the earlier work of Canova, of whom young Mhatre has probably never heard. In its technique it is wonderful, and though I may be biased by my instinctive sympathy with an Indian Artist, I believe myself to be moved solely by artistic emotion when, every time I look on the photograph of Mr Mhatre's statuette, I derive from its contemplation an ever-heightened delight

In a word "*To the Temple*" is already a provisional masterpiece, and an unequivocal pledge of the completest future mastery in the Art to which Mr Mhatre is to devote himself. I indeed, doubt if any living English Sculptor could produce a work in which the refining and elevating inspirations of the Artist, and the sleights of his technical dexterities, would give so unaffected an expression of truth to nature as we find in young Mhatre's so to say "*Diploma piece*" The art of art is to create the illusion of a higher reality but its supreme felicity is where this is altogether natural, and as nature is ever most enchanting when the contrivances of the charms she may owe to art are concealed, so the utmost perfection of art is found when it seems to be nature still. It is in this deliberate view that, as I hold Mr Mhatre's "*To the Temple*," at once takes a first place as a work of plastic art. If the photograph is examined with a powerful hand lens, an overwhelming impression is made on you of the marvellous refinement of the modulation of its flesh surface and of the precision and exquisite delicacy of



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sculptor's touch both on the flesh and the drapery surfaces, and in this merely technical skill as well as in its grace and dignity, and harmoniously balanced composition and pose, the figure is Greek of the Greeks

This is largely due to Mr Mhatre having wrought it *directly from the marble block without any School of Art instruction, relying on the sole light of his pristine Aryan instincts*, and with his own hands and not those of any hireling "ghost" This last fact it is which chiefly explains the fine finish and warm reality of his flesh surfaces

In so far as the figure is differentiated from the Greek by its sweet, spiritual beauty, some might attribute this to the influence of the Christian West on the rising generation of Hindus, but I see in the reflection of [ that sentiment for ] the sanctity of woman, and of the domestic life centred in her, which has always proved the sure foundation of the social life of the Hindus, and remains to this day the distinctive note of Hinduism

In short, I know of no modern statue so completely attractive to me as Mr Mhatre's "To the Temple" The only teachers the creator of it need go to are those of ancient Greece, as they still live in their work among the public Museums of Italy, France, and England But first he must fully disclose his own originality in Bombay, and I would appeal to the wealthy Bhattias and Banyas among his own countrymen and among foreigners, to the wealthy Parsees of Bombay, and to all Englishmen in the Western Presidency who may, from time to time, have the opportunity of patronising art,—I would earnestly appeal to them all—to forward to Mr Mhatre the remunerative commissions he has so well earned at their hand With Mr Mhatre among you, if he is quick at catching a likeness, there is no necessity for commissioning any sculptor in the United Kingdom for portrait busts or statues of Bombay worthies, native or European, but I hope his co-religionists will take a pride in giving him both private and public commissions for ideal subjects, statues, and groups of statues, and bas-reliefs, illustrative of

their national epics, and within specified limits of the mythology of their religion; for mythological subjects imperatively demanding a conventional treatment of the human frame, amounting to what in fine art would be regarded as a monstrosity, should be excluded; and that equally in the interest of religion and art. Thus, for example, it would be impossible to represent Siva, in his more dreaded aspects, otherwise than in the strange conventionalised forms familiar to us all, without detriment to those divine ideas these often repulsive forms symbolise. But Saraswati, with her lettered scroll, bright Kamadeo [with his flowery dart], and joyous Krishna [with the Gopies], and the heroes and heroines of the Ramayana and Mahabharata, can be represented quite artistically in sculpture without any abatement of the force of their popular divinity. The "To the Temple," of Mr. Mhatre, I would have reproduced life size and placed at the foot of the steps leading to the porch of the black basalt temple in the Girgaum Road, when between thirty and forty years ago I so often used to observe Mr. Vinayakrao Wasudeojee and Mr. Narayan Dinanathjee and others of my Hindu friends worshipping. When in this way Mr. Mhatre has made a little money, he might with benefit come to Europe for three years, spent between Rome and Paris and London, in studying the works of ancient Greek sculptors, and cultivating the society there of the sculptors modern Italy, France and England. He will have but little to learn from the latter, *while some, the best of them, have this at least to learn from him, to hew their statues from the stone themselves, and to work them, from first to last, with their own hands, and not of some mercenary "ghost."*

But Mr. Mhatre's statuette suggests thoughts beyond the thoughts inspired by any promising piece of sculpture, and although it is impossible to enlarge on them on this occasion, I cannot help adding that the artistic genius manifested by him, and the scientific capacity shown by Professor Bose of Calcutta and the literary power of which so many Hindus as well as one or two Parsees of Bombay are just now giving

evidence, are symptoms of a spiritual revival among the people of India of which no one can mistake the significance. Based on the rapidly developing material prosperity of the country, the direct result of the *Pax Britannica*, the gradual growth and fruitful future of this revival seem assured or are rendered dubious only by the fear of their being blighted by a too close and oppressive contact with the alien moral and intellectual influences of the West. The problem therefore is, while enjoying the unspeakable blessings, in internal and external peace and security of British rule, to avoid the destructive effects of a foreign administrative predominance on the indigenous literary, religious and artistic culture of India *ie*, India of the Hindus. On the solution of this pressing problem the whole future of Hindu civilization and the ultimate verdict of mankind on the British occupation of India, emphatically depends. It is in this serious and dutiful spirit that I have always studied Indian art. As I have often before said, I regard the arts of India, not only as an admirer of them, but as one who has always recognised that in their infinite variety and yet living reality, and unmatched beauty, they afford a vital, and ubiquitously powerful rallying point for the spiritual revival of the race of Brahmanical Hindus, and for the regeneration of their entire sacro-sanct civilisations, and that to needlessly destroy the traditional culture personality of a great historical race is the worst and most odious crime one nation can commit upon another, and an unpardonable sin against their common humanity.

To this Mr Edwin Greenwood, the Principal of the Sir Jamsetjee Jeejeebhoy School of Art, replied on the 5th December 1896, in the following letter —

#### TO THE EDITOR OF THE "BOMBAY GAZETTE"

SIR,—It must be a very great pleasure to Mr. Whatre and his friends to find that his work has received such enthusiastic approval from Sir G. Birdwood. I share this pleasure with them, but I wish Sir George had been as accurate in his statements as he is generous and sympathetic in his praises.





Parvatee as Shabaree  
Vatram Bhuvan Museum, BOMBAY

There are two mistakes in matters of fact which it is desirable to correct. The first is of very little importance, but it is as well to say that this figure is not what is usually known as a "statuette," nor has Mr Mhatre wrought it directly from the marble block. The figure, which is a statue of a young woman, is nearly five feet high; and it is in plaster, not marble, Mr Mhatre at the time he modelled it having never handled a chisel. The other mistake is very important, for Sir George Birdwood's statement involves the whole question of the relation of Europe to India in matters of art, as well as the minor one of the value of schools of art in this country. Sir G Birdwood says, referring directly, and in detail, to the artistic and technical qualities of Mhatre's work, and not to any matter of sentiment or subject—"If the photograph (of the statue) is examined with a powerful hand lens, an overwhelming impression is made on you of the marvellous refinement of the modulation of its flesh surface, and of the precision and exquisite delicacy of the sculptor's touch, both on the flesh and on the drapery surfaces, and in this, merely technical skill, as well as in its grace and dignity, and harmoniously balanced composition and pose, the figure is Greek of the Greeks. This is largely due to Mr Mhatre having wrought it directly from the marble block, *without any school of art instruction*, relying on the sole light of his pristine Aryan instincts."

Now, the words above which I have put in italics will certainly convey to any ordinary reader the notion that Mhatre is a person who never received any instruction in a school of art, and that the admirable character of his work is largely due to his relying solely on his pristine Aryan instincts and avoiding all contact with a school of art. Whether Sir G Birdwood meant this or not, I think every one will agree with me that this is the natural meaning of his words, and I am therefore bound, in justice to Bombay School of Art in general, and Mr Griffiths, the late Principal, in particular, to state that Mhatre has been a student of this school since 1891, and is so at this moment. He studied under Mr Griffiths

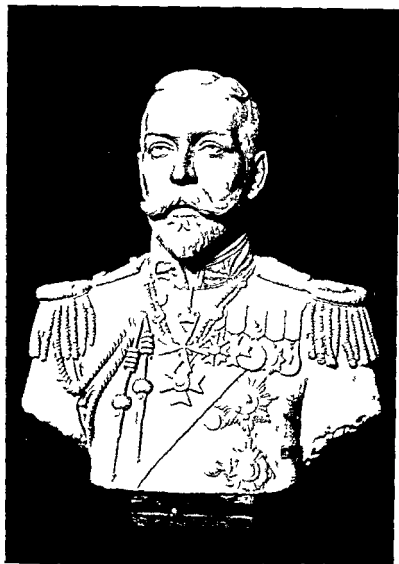
in our modelling and sculpture class for at least a year, and has never had any instruction in art except such as he has received here. Mhatre's work is in all technical respects purely European, and it is in fact the union of this higher technique with Hindu sentiment and subject which has given Sir G. Birdwood so much pleasure. If Mhatre's sculpture be really of "Greek of the Greeks" in style, it shows that he has been profoundly affected by the 'milieu' in which he has worked. Though very few people know anything about this school and museum, we have here what I suppose is the best collection of casts of Greek and Græco-Roman sculpture that exists on this side of Suez, and no student can go in or out of the place without seeing them. I venture to think that no study of the sculpture of Elephanta or Walkeshwar would have helped Mhatre to model the girl going "To the Temple," a statue which, curiously enough, is now placed in the midst of our Greek antiques in the school hall, where any one may see it who chooses to come here between 7 and 5 o'clock.

result so far, I can only hope they may reconsider their verdict. I may say that, in my opinion, Mhatre's work, good as it may be, does not rank by any means with that of the best European sculptors in knowledge and technique, and therefore as there is no one here who can practically teach him anything more in that direction, it is a pity that while he is young and capable of further training (and no man continues for many years capable of this), he should not have the best that can be got. If there is no other way of his getting the money to go to Europe for a few years I should of course be very glad to see him employed in work worthy of his ability as Sir G. Birdwood says, in ideal subjects rather than portraiture. In the meantime, however, while the grass is growing, the steed is starving. In order to help him a little, I offered him, only yesterday, a small post as a drawing teacher in the School of Art (I am afraid Sir G. Birdwood and the S. E. P. I. A. will not approve—neither indeed do I), but I am pleased to say that, to-day, he has declined it. Sir Birdwood's letter has come like the rain in the Deccan, and I trust his eloquent appeal to Mhatre's fellow countrymen will induce them to help him.

I do not know whether the Bombay Art Society could do anything to help Mhatre, if they could, their name might possibly be kept in remembrance for a little time. The patrons of the Society seem to be anxious to encourage representations of heroic ladies in various distressful and pathetic situations, who never put in an appearance at the exhibitions. Would it not be an altogether more satisfactory thing to help this dainty little dame of Mhatre's to put off her frail form of fly-blown plaster, and appear, as is her due, in an imperishable body of beautiful white marble, in this way she might become a "joy for ever," otherwise she can but be "a lovely apparition sent to be a moment's ornament" —

Yours, &c ,

E. GREENWOOD, *Principal, Sir J. J. School of Art*



H s Majesty King George V  
For the Library Hall, Gurat College AHMEDABAD

part. The more serious error into which I fell was in neglecting to state exactly what Mr. Mhatre's School of Art training has been. I will only add that it was inadvertent and wholly without prejudice, and that I regret it deeply. As to Mr. Mhatre's future, it was one of the first of living sculptors in this country who strenuously advised me not to have him subjected to any European training. But this was under the apprehension of this having wrought his statuette in marble. But Mr. Mhatre has had no training in the use of the chisel, and no experience in the exercise of the other technicalities of the sculptor's art; he ought certainly to be sent to Europe, to acquire them at Rome and Paris, Berlin and London, and I hope means will at once be provided in Bombay for this being done, and that by the Government supplemented, so far as private support goes by commissions, rather than by direct pecuniary contributions.

I will only add that Mr. Greenwood somewhat misapprehends my views in regard to Schools of Art in India, which, however, are sufficiently indicated in the last paragraph of my letter of the 6th November last. They are part and parcel of our administration of India, which, in theory at least, is directed to the redemption,—economical, social, political, religious and artistic,—of India, by the people of India themselves; and while this theory is carried into practice by our Schools of Art, as it pre-eminently is at Jeypore and in some measure at Lahore. I am personally as loyal an advocate of Schools of Art as of any other department of our administration in India.

But I will not argue this point to-day, and would again acknowledge the extreme courtesy with which Mr. Greenwood has corrected the unhappy inaccuracies of my previous letter on Mr. Mhatre's beautiful and charming work, "To the Temple" which I am unfeignedly glad to credit to the training of the Bombay School of Art.

Yours, &c.,

GEORGE BIRDWOOD.

*December 18th.*

*6th Dwarkanath Tagore's Lane Jerasanko,  
Calcutta, 12th June 1899*

DEAR SIR—The photo of your work entitled "To the Temple," which appeared in *The Journal of Indian Art and Industry* for January 1898, has given us the greatest pleasure. It is a source of no small gratification and pride to us to find a fellow-countryman of ours winning laurels in the hitherto much-neglected fields of art. We wish you every success, and hope that your cause will be taken up by the people of Bombay, so as to enable you to prosecute your art studies in Europe.

Yours faithfully,

GAGONENDRA NATH TAGORE

G K MHATRE, ESQ., *Bombay*

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*(Extract from the Bengallee Monthly Magazine "Bharati"  
of 1898)*

"TO THE TEMPLE"

Written on seeing the statue, entitled "To the Temple," sculptured by Mr G K Mhatre.

Goddess Fair! (Laksmi) Enchantress of the Hindu heart! Mute! Masterpiece! Ideal Beauty! Thou wast a phantom of light in mental region. But oh, celestial being! (Immortal work) Benefactress of the country! Daughter of Imagination, thou hast now been embodied into form. Now in this auspicious moment, how gloriously shines the lovely appearance penetrating the deep darkness by the aid of the bright light shed by Mhatre's merit. Moving alone to the temple, all in earnestness, wholly absorbed in the thought of worshipping the deity, mild in appearance, profound in devotion, and feet crimson like the rising sun, thou seemest to whisper hope in our despondent mind. Verily thou art a sublime specimen of Indian Art—the dawn of oriental hope! May we

hereafter see, Oh Artist! such ideal female forms wending their way to the temple in all sacred cities of India

(Extract from "The Times of India" January 21st 1899)

### THE SCHOOL OF ART BOMBAY

The course of study is thorough in all its branches, and the fact that the Bombay School of Art has produced, through the hand of one of its students, the most beautiful statue that was ever modelled in India, offers conclusive evidence in favour of the system of instruction. Mr Mhatre's statue of an Indian girl going "To the Temple" stands in the vestibule surrounded by all the well-known classic types of statuary, and holds its own among them.

Educational Department

No 955

Bombay Castle

17th July 1899

Letter from the Director of Public Instruction, No 2078 dated the 3rd July 1899 —

'I have the honour to forward a copy of a letter\* from the Acting Principal, Sir Jamsetji Jejeebhoy School of Art, Bombay, together with two sets of photographs of the statue called 'To the Temple,' which is the work of a young student of the School of Art. I have the honour to request that you will ask His Excellency the Governor to graciously accept one set of the photographs, and also that this Government may be asked to allow the other set to be submitted to the Government of India for the gracious acceptance of His Excellency the Viceroy

2 I may point out that full mention of this work was made in this office No 3850 of September 14th, 1898. I appended to that letter a copy of the Journal of Indian Art for January 1898 in which the statue is fully described. It seems, therefore, unnecessary to say more on the subject, but I may state that all who have seen this work of Art regard it as of the highest merit, and that it is a matter for great regret that hitherto no funds or facilities exist for reproducing it in marble."

\* No-333 of 26th June 1899



RESOLUTION—His Excellency the Governor has much pleasure in accepting the photographs of Mr G K Mhatre's statue which reflects the greatest credit on the training given in the School of Art and affords an example of the influence of Western training judiciously applied to Oriental Art \*

3 The second set of photographs should be forwarded to the Government of India with a request that His Excellency the Viceroy may be moved to accept them.

R. B. STEWART,  
Acting Secretary to Government

To

The Director of Public Instruction,  
The Private Secretary to His Excellency the Governor,  
The Political Department of the Secretariat,  
The Government of India ( by letter )

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Sir J J School of Art,  
Bombay, 24th July 1899

No. 381 of 1899

Copy forwarded for information to Mr. Mhatre

JOHN WALLACE,  
Acting Principal

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*A letter from His Excellency the Governor of Bombay.*

November 1899

On seeing the reproduction of the photographs of the statue "To the Temple" in the *Kayastha Samachar* for October and November 1899, the *Educational Review* of Madras observed —

"There are two remarkably good reproductions of photographs of Mr Mhatre's now famous statue "To the Temple" Seeing that Sir George Birdwood had only the photographs of the statue before him, we can readily understand how he fell into the error of supposing the statue to be of marble instead of plaster of Paris For ourselves, we are amazed at a piece of work which at the first glance might be taken for Greek statuary "

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*Indian Magazine and Review,*

London, December 1899

Artistic experiences on the Continent and in England

By—Sasi Kumar Hesh

Speech by Sir George Birdwood,

as President

Nothing has been more remarkable than the manner in which young Hindus have, in recent years, been proving that they can achieve the highest proficiency in the arts and sciences and social accomplishments of the West, at least in the probationary period of their pupilage and waxing manhood, for it remains to be proved that they possess "staying" power In physical research we have had Dr Bose, and only this year in higher mathematics Mr Paranjpe while for years past we have all rejoiced in the phenomenal "record" of Prince Ranjitsinhjee in cricket The Bombay School of Art also has produced a sculptor of the highest promise in Mr Mhatre, and I here publicly ask Mr. Hesh, on

his reaching Bombay, to look up and encourage him, and, if possible, secure him such a great-hearted and pious patron and benefactor as he himself has found in Maharaja Acharya Bahadur.

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*The Kayastha Samachar,*  
*Allahabad, October & November, 1899.*

### "TO THE TEMPLE."

Among the causes that have prevented the followers of one religion from understanding the principles of another Abul Fazl in his *Ain-i Akbari* mentions the following:—

(1) Difference of language, which prevents nations from comprehending the meaning of one another, and occasions strife. (2) Remoteness of situation, which prevents the learned of one country from holding intercourse with those of the other countries. Even when they meet, they often fail to exchange their views for want of interpreters. (3) "The subjection of mankind to their corporeal senses, in so much that they will not allow anything to exist which they themselves have not felt; and are so governed by prejudice that they will not listen to the relation of anything foreign, even though it should be told as a fable calculated for mere amusement." (4) "The indolence of mankind which induces them to prefer the little they actually possess to the prospect of increasing it by the fatigues of commerce, which inclines them to adopt ease and reject labour, and to forego the pains required in searching after knowledge." (5) The habit of imitation which people of all nations fall into, without asking why or wherefore. Whatever they have received from their father, tutor acquaintance or neighbour they consider as the rule of conduct most acceptable to God and stamp those who differ from them with the name of infidel.

Now, these causes not only give rise to religious bigotry and intolerance, but perpetuate race prejudices and mutual jealousies among nations. Hence we find the ancient Greeks

calling all non Greeks barbarians, Jews despising others as Gentiles, Mussulmans looking down upon others as *Kafirs*, Hindu Aryans calling aliens *Mlechchhas* and *Yavanas* and all white races looking down upon other races with supreme contempt Commerce and the art of printing have dispelled many jealousies and been the cause of many wars, as for example, the English jealousy of Germany due to the "Made in Germany" scare, and the wars in the sixteenth and seventeenth centuries and even later for the possession of the sea-route to India and of the Indian market The newspaper press also must be held responsible for fomenting many national quarrels But on the whole commerce and the art of printing have dispelled more national prejudices and jealousies than they have created Nor must we omit to mention railways and steamers among the agencies which have tended to produce the same effect

It does not require much observation to perceive that jealousies and prejudices exist not only among the provinces and districts of the same country Take, for instance any two provinces or races of India, and you are sure to find much mutual jealousy, distrust and prejudice Coming down to districts of same province, we find, for instance, in Bengal, the people of Calcutta and its neighbourhood contemptuously speaking of the people of Dacca *Bangals* What is the remedy? Evidently a deeper and wider knowledge of our neighbours and the charity which that knowledge is sure to breed One of the most effective means of knowing a nation is to know literature In Europe there are more people knowing languages other than their own mother tongues than in India Europeans, or to speak of a particular nation, Englishmen, have translated the best books in other languages into their own Hence they are in a better position to understand other people than the people of India Not to speak of those of other countries, we do not know the literature and people of our neighbouring provinces How many men are there in India who know the principal



Sheth Morari Gokuldas

vernaculars of the country ? We do not care to read even the translations of some vernacular books which Englishmen have made. No wonder there should be so much provincial jealousy, distrust and prejudice. Happily, things are taking a turn for the better. Many educated Indians have begun to study other Indian vernaculars than their own.

Another means of knowing a people is to know its art. It requires much culture to say *why* one admires a work of art. But even a savage may be struck with the beauty of a statue, a building or a picture. In this respect art enjoys an advantage over literature. It appeals even to the illiterate. Hence, as a factor silently making for national unity, we should welcome a revival of artistic activity in India as much as, if not more than, a revival of literary activity. A few facts, perhaps otherwise insignificant, show that probably such an artistic revival is approaching. One is the increasing liking among Indians for illustrated newspapers, magazines and books. Another is the popularity and extensive use of the pictures of Raja Ravi Varma. Five years ago they were scarcely known in Northern India. As far as we are aware it was a Bengali magazine named *Sadhana* which in the north first pointed out the merits of these pictures. It is a pity that Ravi Varma does not yet seem to have had any intelligent imitators or rivals. The third fact that we wish to mention is the production by Mr G. K. Mhatre of Bombay of the statue which forms the subject of this article. It was given to the world more than two years ago. It was highly praised at the time by several European critics including Sir George Birdwood. Much ridicule, however, was heaped upon Sir George by some persons, for having mistaken it for a marble statue, the material actually used being plaster of Paris. In justice to Sir George it must be said that he had no opportunity to see the statue itself, but could see only some photographs of it sent to him in England, which misled him. We admire and

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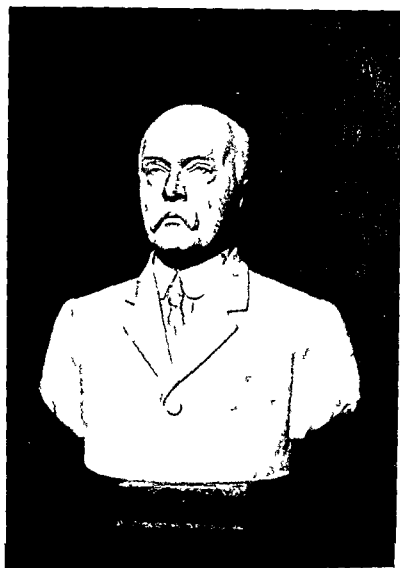


appreciate Mr. Mhatre's work, but not more for its actual merit, than for its promise. When the statue was placed before the public, it at once came to be talked of and appreciated in different provinces of India. Had Mr. Mhatre written a book in Marathi, which is his mother tongue, it would have been appreciated only by Marathas, at least for years to come, even if it had possessed great merit. But we who do not know Marathi and others like us can admire and appreciate his statue, and be chastened and elevated by it. This exemplifies the advantage that art has over literature, which we have spoken of above.

A thing of beauty is a joy for ever, and not simply that. It raises us out of our baser selves and ennobles our natures. Thus it is an object of abiding interest. It is for this reason that with our present number we present our readers with two views of Mr. Mhatre's statue. It represents a Hindu (Maratha) girl going to the temple to worship, with her simple offerings to the God in her hands. The figure has a lithe and airy grace and the face a spiritual and quiet charm all its own.

In November last year the present writer received a letter from Mr. Ganpat Kashinath Mhatre in reply to one written to him. From that letter we call a few particulars regarding his career. He belongs to the *Somavansi* Kshatriya Pathare community and is the fourth son of his parents. He is at present 23 years old. After acquiring a knowledge of his vernacular, which is Marathi, he read English up to the fifth standard, but having a strong inclination to become an artist, he left his literary studies and joined the Sir Jamsetjee Jeejeebhoy School of Arts, Bombay. There he passed all the examinations successfully and obtained several certificates of honour and the Mayo Silver Medal. He subsequently exhibited several statuary works in the Bombay Fine Arts Exhibition and won several Silver Medals.

Under British rule the upper classes are gradually losing this disinclination to physical exertion. That men of the upper



Lord Sydenham  
For Library Hall Gujarat College AHMEDABAD

classes like Ravi Varma and Mhatre are taking to the pursuit of the fine arts, is a sign that better days are about to dawn upon the world of Indian Art

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*Pradeep Vol II No 1*

*Pausk 1305*

Even if we try to criticise this work "To the Temple" we will not be able to do it properly. In the first instance to bring before our mind's eye a figure like this perfect in all its lineaments is not an easy task. To give outward form to this conception is still more difficult we must present it in its entirety, not leaving the most insignificant detail, not even the figure, nails, hair on the neck, the folding of garments or the position of every finger viewed at from every position the statue must be complete. Then the colthing, posture, even the position of the hair everything must combine to make a complete whole. Only a true artist knows how to give a proper posture to the whole body, placing the feet, the hands, and the head all in harmony with each other. We find all this in Mr Mhatre's work in complete concord. It is like a full blown Rajanigandha flower slightly moving on the up-lifted stalk and sending forth its sweet of fragrance to the starry heavens during the calm of night.

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*Pravasee Vol I No 4*

*Shravan 1308.*

"Mr Mhatre sent last year for the World's Exhibition at Paris a beautiful statue of the Goddess Saraswatee for which he was honourably mentioned and was also awarded a bronze medal. In this issue we give a photo of that statue. We are assured that this has not yet appeared in any of the English or Bengali publications.

The renowned Professor Mr T. K. Gajjar has allotted in the spacious premises of his Techno-Chemical Laboratory a hall for Mr Mhatre's studio in order to enable him to prosecute his

art studies and has been encouraging him in every respect. We have no power either to depict or to give even a passing idea to our readers of the beauty, majesty and sublimity of this admirable piece of fine art. Every one can imagine how very difficult it is to produce a beautiful piece of art for beauty can be easily conceived but not so easily reproduced. We cannot even call to mind in exact proportion and details a beautiful face which we are accustomed to see for a long time. It is very difficult to picture before our mind's eye the faces of persons who we extremely love. How difficult then it must be to conceive in mind beauty incarnate. Mr Mhatre has not only done this but has actually chiselled out beauty in its detail in his statue of Saraswatee which is resting on a peacock. Ravi Varma's Saraswatee is also shown in the same fashion. Perhaps the Deccanees believe that Saraswatee rides peacock.

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*The Tribune,*

Lahore, Thursday, 31st May 1900

MR MHATRE, a Hindu youth, will one day earn a great name for himself and his country in the matter of arts. Mr Mhatre, though even now quite a boy, was attending the Bombay School of Art so long ago as 1891. In 1895 he obtained the Bombay Art Society's medals for sculpture, and in 1896 he got two medals, one the Victoria medal for sculpture, and the other the Mayo medal for painting. Since 1895 Mr Mhatre has been exhibiting paintings and models in sculpture at the Bombay Art Society's Exhibition, and many of his exhibits have won commendation certificates and prizes. But the best work of his that has made him famous was yet to come. In 1896 Mr Mhatre prepared a statue in plaster of Paris. It was named 'To the Temple,' and it beautifully realized the idea of a Hindu woman going to the temple with flowers and other materials of worship. The statue conquered the heart of every one that saw it, and numberless were the tributes of praise that were showered

upon it. The *Times of India* certified it to be the work of a genius which demonstrated the possibility of a "prophet coming out of Nazareth." The Principal of the Arts School at once certified Mr. Mhatre to be a gifted man in his race. Rajah Ravi Varma certified that Mr. Mhatre's statue was "the most beautiful production of the kind he had ever seen by a native." Both the Governor of Bombay and the Viceroy were graciously pleased to accept photos of the statue, and the Viceroy in particular expressed his satisfaction that a student of the Bombay School of Art should have produced so beautiful a piece of work. The Director of Public Instruction intimated to Government that all who had seen that work of art regarded it as of the highest merit. Last but not least the great Indian Art authority in England, we mean Sir George Birdwood, was so much pleased with the work that he seemed to be waiting words to express the sense of appreciation adequately. On all hands it is considered the best piece of sculpture that has been done in India of late. The pity of it all is that Mr. Mhatre languishing in obscurity for want of support which he needs for proceeding to Europe, and completing the studies which his native genius has inspired him to take up in the land of his birth. Mr. Mhatre is, we are told, getting orders for work in art off and on but the stream of native patronage, which has been so long emptying itself into Europe, has not yet had to spare even a few drops to nourish the tender sprout of genius which has shewn itself in Mr. Mhatre. Here is a point to be noted by the memorial-wallahs who have occasion every now and then to put their favorites in marble.

*The Times of India*  
January 14th 1901

The Governor at the Sir J. J. School of Art  
*Extract from the speech of Cecil J. Burns Esq. R. B. A.*

Acting Principal

Mr. Mhatre, an old student of the Modelling class, was also awarded an honourable mention for his statue. This I



Shivaji

consider a very high distinction in one so young, for Mr Mhatre's work was exhibited among, and was criticised in comparison with, the works of the greatest modern sculptors of Europe and America. Had a statue been shown in the Indian section I am convinced that the jury must have given him the highest award in their power, for no similar work sent from India was on the same plane of achievement

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The Governor at J J School of Art  
*Extract from the " Indian Spectator "*

Dated, January 20th 1901

But it would be idle and unmanly lamenting over the past. Accepting the situation, and recognizing the new factors which modern science has called into being, it is our duty to adapt and mould ourselves to them, if we were to hope for the regeneration of the country. That the average Indian has a remarkable capacity for artistic development is evidenced by the success achieved by institutions like the Sir J J School of Art. One of its most notable products in the higher branches of art is Mr. Mhatre, a young Hindu, whose statue "Saraswatee" which could bear comparison with the works of some of the greatest modern sculptors of Europe and America, has obtained an honourable mention at the world's exposition which is no small achievement for Mr Mhatre to have gained, may be taken as an earnest of the distinction that, with riper study and greater experience, will be his own.

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*Magazine of Art*  
 October 1901.  
 LONDON

We illustrate on this page one of the latest works of the young Hindu sculptor, Mr G K Mhatre, to whom we drew attention in the Magazine of Art for April 1897. The figure gained a medal for the artist at the Paris Exhibition last year.



517/11



*Extract from "Indian Art at Delhi 1903" by Sir George Watt, Kt, C I E., M B., C M, etc*

A varied collection of plaster figures, the work of the Schools of Art, was to be found distributed about the Exhibition. Of these perhaps none has been so much criticised as the work of Mr G K Mhatre of Bombay. This artist received his early training at the Sir Jamsetjee Jejeebhoy's School of Art and is now working as a professional sculptor in a studio in Bombay on the most approved European lines. His exhibits were two in number, both statues about 5 feet high representing 'Parvatee as Shebaree' and a female figure entitled "To the Temple". The latter, which is perhaps the more natural of the two, has come into prominence before, being exhibited in the Sculpture Court at the Paris Exhibition of 1900. It depicts a very graceful native girl clothed in soft clinging draperies, incense in hand, going to her devotions. *Parvatee* is a somewhat similar conception but smacks rather more of Paris than the East in some of its details. In both however, the drapery and general modelling is carefully considered and Mr Mhatre is to be congratulated on having produced these very conscientious studies.

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Gwernydd,

Newton

North Wales

16th December, 1903

My Dear Mhatre,

I was very pleased to receive your letter and delighted with the photograph of the statue which you were good enough to send me. I think the latter is admirable, in every way and does you great credit. My advice to you is to evolve more like it out of your imagination with the assistance of the beautiful models you have living around you. You may reply that this is very good advice but it does not pay. You are having the same experience that artists had in this country

less than a hundred years ago. The wealthy people who could afford to buy their works were not sufficiently educated to appreciate them—and they were many of them on the border of starvation, and yet now the works of these very men are fetching thousands of pounds in the market. This will be the case with your works. When your wealthy people are sufficiently educated to appreciate the beauties that are in your works there will be a demand for them—and I hope this may happen in your life-time and not after you are gone, so that you yourselves may derive some benefit from your labour. So have a stout heart and fight on—your reward will come.

Yours very Sincerely,

JOHN GRIFFITHS

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*From the "Men and Women of India" January 1905*

Art in the Bombay Presidency

Among the countless temples of India with their swarms of decorative figures the traveller may search in vain for a single human or other form that is true to nature. It is possible that the early Indian artists drew their inspiration direct from beast, plant and bird, but all trace of their work has vanished and what remains are copies of copies which, while they may retain something of the desired expression, are without all true proportion. Popular taste has so grown to this style of work that the love of graphic truth seems almost dead. This may be observed in representation of the peacock all over India. The tail grows out of the end of the bird instead of rising from the middle of his back. A change was introduced when schools of art were established in India, but popular taste dies hard and perverted ideas regarding the presentation of the human figure persist in a country that is favoured in an unusual degree with fine types of the human race.

Among Indian students who have won distinction in the Schools of Art established by Government, Mr Ganpat



H I M Queen Vco a  
AHMEDABAD

Kashinath Mhatre has shown unusual ability in modelling and statuary. Entering Sir J. J. School of Art in 1891 he won in 1895 the Bombay Art Society's medal for sculpture. In 1896 he obtained the Victoria medal for sculpture and the Mayo medal for painting. The above figure in plaster of Paris represents a Hindu girl going to worship at the temple and bearing offerings. The beauty and grace of this statue attracted immediate attention among art critics, who confidently predicted a successful career to a youth who, at the age of 16, could produce such a work. "To the Temple" was sent to the Durbar at Delhi, there it won a gold medal. It is now the property of the School of Art, Bombay. Mr Mhatre's next work of importance was a statue of Saraswatee, the Goddess of Music, which obtained for him an honorable mention, diploma and a bronze medal at the Paris Exhibition. His current work is portrait busts, but about a year ago he obtained a commission to execute a statue of the late Queen Victoria for the City of Ahmedabad. This work serves as our first illustration. The clay model is almost completed, and it occupies a conspicuous place at present in the Art section of the Bombay Exhibition.

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*From "The Times of India," 8th January 1910*

### AHMEDABAD CEREMONY.

#### Queen's Statue Unveiled.

The ceremony of unveiling the late Queen Victoria's statue was performed on Friday, at Ahmedabad by the Commissioner, Mr Barrow, before a large concourse of European and Indian ladies and gentlemen. A mandap erected in the Victoria Gardens was decorated with flags and the police band was present.

The following description of the statue will be of interest. The work has been executed by Mr. G. K. Mhatre, the well-known sculptor of Bombay. Mr Mhatre, it is interesting to note, received his early training as an artist in the Bombay

School of Art and it was in 1896 that the youthful student first gained the notice of the public by a beautifully executed statue of an Indian girl going to temple. The best authorities recognised the genius of which this work was the outcome and from that time forward the sculptor achieved many marble successes among his works being a statue which was awarded a medal at the Paris Exposition. The statue of Queen Victoria is the most important task to which Mr. Mhatre has set his hand. This is one of the finest pieces of Sculpture ever executed in India. Many people probably will remember having seen the plaster cast of it which was exhibited in the great Exhibition on the oval at Bombay, a few years ago.

At present H. H. the Maharaja Scindia has given his patronage to Mr. Mhatre by giving him some works of statues of his ancestors.

The late Queen Empress is represented seated in a chair of state, wearing her crown and royal robes and holding a sceptre and globe in her hands. The height of the figure is over seven feet and it has been splendidly sculptured in the famous white carrara marble. Mr. Mhatre has undoubtedly succeeded in carving an extraordinarily good likeness of the late Queen Empress, in which her Majesty's serene noble dignity is faithfully portraited. The details of the statue, notably the intricate carving of the sceptre and the embroidery of the royal robes, are beautifully carried out. The canopy and also the high back of the chair of state, which show behind the figure, have been executed in cold-blue Indian marble.

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*Extract from the "Times of India," 8th April 1913*

#### STATUE OF MR. JUSTICE RANADE IN BOMBAY

The above is a reproduction of a photograph of the statue of the late Mr. Justice Ranade, Bombay High Court Judge, eminent social reformer, and educationist, which has been



The late Justice M. G. Ranade.

placed on the north-eastern corner of the Cooperage and is to be unveiled on Wednesday by the Hon. Mr. C. H. A. Hill. Mr. Ranade died in 1900, and his friends and admirers have long been anxious that his memory should be perpetuated, but there have been numerous difficulties to be contended with.

The statue is seven feet in height, and is mounted on a six-foot pedestal. It is the work of Mr. G. K. Mhatre, the well-known Bombay sculptor. Mr. Mhatre has been considerably handicapped by the fact that there was only one photograph of the late Mr. Ranade, who had a strong dislike for the camera, but those who knew him declare that the likeness is extraordinarily good. Mr. Ranade is shown standing in a characteristic attitude. He is wearing his judicial robes and is carrying in his right hand a legal scroll, and the reproduction is so faithful that even the defect which Mr. Ranade had in the right eye, is clearly shown. Mr. Mhatre found the folds of the robes presented special difficulties, and he had to place a cushion in marble at the back as a support.

The arrangements for the raising of subscriptions and the erection of the statue have been carried out by a committee which had the Chief Justice (Sir Lawrence Jenkins) as the president, and Mr. Narottam Morari Goculdas as Secretary.

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THE "BOMBAY CHRONICLE."

Dated, 19th February 1914

The current number of the "Navayug" keeps up the high level of interest and scholarship displayed by its previous issues. Special attention may, however, be drawn to the article on "Mr. Mhatre and his art," wherein we have an interesting illustrated character-sketch of this premier Indian sculptor, whose statues of Queen Victoria and Mr. Justice Ranade and other works of a like nature have won for him high appreciation even at the hands of European critics. Mr. Mhatre's work is an example of what Indian genius

of Europe. Every thing in the statues appears to be natural, graceful and attractive. It is difficult to touch any of them on any part without spoiling its good effect. Mr Mhatre must be endowed with a very vivid and prolific imagination and with rare artistic talents, to produce the works he has executed. We offer him our hearty congratulations on his unique success in the domain of art and appeal to the public to vouchsafe into him the support and patronage he so richly deserves. We are glad to note that our premier citizen the Hon'ble Sir Chinubhai Bart, has been pleased to extend his patronage to this premier sculptor of India.

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*The "Indu Prakash."*

*Bombay, 18th April 1914*

### **Mr G K Mhatre's Art**

We are pleased to acknowledge the present of a copy of a nice attractive book-let, containing well-executed representations of the highly creditable statuary and other works of art, produced by the chisel of that talented Indian artist—Mr G K Mhatre, whose fame is now well-established both for originality of conception and neatness of execution. The book-let contains the testimonials Mr. Mhatre has obtained. These are weighty. Still more significant however are the representations which give to the book-let something of the character of a picture album. Mr Mhatre's "after worship" seems a printing of high merit, so the late Maharaja of Mysore, and Ranade and Morarji Gokuldas. We hope Indian Princes and Chiefs will cheeringly patronize Mr Mhatre and enable him to develop still further his high talents.

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*"Karnatak"*

*Bangalore, 29th April 1914.*

If Dr Rabindranath and Miss Toru Dutt have risen to distinction as representatives of the real Indian renaissance in the realms of poetry and song, Babu Abanindran Nath of



Bengal and Mr G K Mhatre of Bombay have attained no small success as interpreters of our national ideals and aspirations in marble and on canvass. Mr Mhatre has sent us a small volume containing reproductions of the statues and paintings prepared with his own chisel and brush, and we can not express our opinion of them better than by quoting what a critic of Sir George Birdwood's position has said. He observes "Every time I look on the photograph of Mr. Mhatre's statuette, ("To the Temple") I derive from its contemplation an ever-heightened delight

I indeed doubt if any living English sculptor could produce a work in which the refining and elevating inspirations of the artist and the sleights of technical dexterities would give so unaffected an expression of truth to nature as we find in young Mhatre's so to say Diploma piece." Among the other notable productions of Mr Mhatre are an excellent and life-like marble statue of Mr M G Ranade and a thoroughly true and graceful bust of H H Sri Chamarajendra Wodeyar which is such a brilliant and noble contrast to the supposed likeness of our late sovereign placed in the Lal-Bagh

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*"Indian Patriot"*

*Madras, 21st April 1914*

## A GREAT INDIAN SCULPTOR.

### Mr Mhatre of Bombay

India has in Mr Mhatre a sculptor of no mean fame. His Studio in Bombay is already a place of importance to the sight-seer. His beautiful work, "To the Temple," representing a Hindu woman going to the temple at once laid at his feet, as it were, a generous and admiring Europe as well as India. It was the opening of a new world to the West. "Any wealthy native gentleman or prince who takes an interest in the Fine Arts, should feel both pride and pleasure in encouraging so gifted a member of his own race." That is what, nearly twenty years ago, Mr Greenwood, Principal

of the Bombay School of Arts wrote of young Mr. Mhatre. Since then he has added many a laurel to his brow. Appreciation of Mr Mhatre, as usual, has more generously flown from Europeans than from Indians.

"I have no doubt," wrote the late Mr Ravi Varma, "if he persists, he will secure for himself a great name" Mr Mhatre has persisted, and to-day he is the greatest sculptor in India and one who is looked upon with admiration and regard by the civilised world. Sir G Birdwood found in the work "To the temple" the shadow of a great genius and poured out his heart in praise of the young man. Mr John Griffiths wrote to Mr Mhatre in 1913 that he ought "to evolve more like it out of your imagination with the assistance of the beautiful models you have living around you. You may reply that this is very good advice, but it does not pay. You are having the same experience that artists had in this country less than a hundred years ago. The wealthy people who could afford to buy their works were not sufficiently educated to appreciate them—and they were, many of them, on the border of starvation, and yet now the works of these very men are fetching thousands of pounds in the market. This will be the case with your works. When your wealthy people are sufficiently educated to appreciate the beauties that are in your works there will be a demand for them—and I hope this may happen in your life-time and not after you are gone, so that you yourselves may derive some benefit from your labour. So, have a stout heart and fight on—your reward will come."

### THE REWARD

Mr Mhatre had a stout heart, and the wealthy who had a sense of beauty flocked to him as the list of works prepared by Mr Mhatre and the works in hand will show.

With a Rabindranath Tagore as a poet, with Ravi Varma who has written his name deep down in the mind of the world and with Mhatre, who will deny that India is making rapid marches to its place in the world.

*"The Monthly Review."*

*Trivandram, April 1914*

### **Mr. G. K Mhatre, the Indian Artist**

We have received from G K Mhatre, the Indian Artist of Bombay an album of photo-prints of the famous-statues executed by Mr. Mhatre. Among the chief works of Mr Mhatre are the statues of Mahadji Scindia, the founder of the Scindia Dynasty, His Highness the late Maharajah of Mysore, His Majesty King George V, Lord Sydeham Sivaji and Her Majesty Queen Victoria. Mr Mhatre has won a good many medals and prizes at the various Indian and Foreign exhibitions and owns besides testimonials from a few of the gifted Artists of Europe. Mr Mhatre undoubtedly possesses a remarkable genius for creation in sculpture and justly deserves the name, 'the Prince of Indian Artists'.

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*"Indian Daily Telegraph"*

*Lucknow 26th April 1914*

Mr. G K Mhatre, who deservedly holds the title of the premier Indian sculptor, sends us a book containing the testimonials received by him during an artistic career of over eighteen years. It was in 1896 that Mr Mhatre, then a youth of sixteen, undergoing training at the Bombay School of Art, produced a very beautiful figure in plaster of a Hindu girl going to worship at the temple and bearing offerings. "To the Temple" was at once applauded as a work of genius, Sir George Birdwood, for example, referring to it as "Greek of the Greeks in style". A photograph of this beautiful piece of work published in Mr Mhatre's book leaves the impression that the critics of that day did not rate it too highly. Mr Mhatre, however was not spoilt by the lavish praise bestowed upon him. He has gone on producing good work, his masterpieces probably being the statue of the late Mr Justice Ranade which now occupies a position near the High Court of Bombay and the statue of Queen

Victoria, with canopy, for the city of Ahmedabad. He has been awarded numerous gold medals, including an award at the Paris Exposition. In the past he has been content to work chiefly for a few Indian Princes. He now tells us that he has determined to make a wider appeal for public recognition, and we have no doubt that from his art studio in Bombay work will go out which will fully satisfy his patrons and add fresh laurels to his already great reputation as a sculptor of marvellous talent

---

*The "Observer,"*

*Lahore, 2nd May 1914*

#### AN INDIAN SCULPTOR.

Judging from the testimonials that we have received in book form, we can safely say that Mr. G. K. Mhatre takes deservedly the first place among the ranks of Indian Sculptors of to-day. Mr. Mhatre has been a votary of the Goddess of Sculpture for the last 18 years and his two master-pieces, namely the statue of the late Mr. Justice Ranade, which now occupies a position near the High Court of Bombay, and the Statue of Queen Victoria with Canopy for the City of Ahmedabad can certainly favourably compare with the best specimen of this art in the West. Mr. Mhatre has been awarded numerous Gold Medals, including an award at the Paris Exhibition, and is now being patronised by a few cultured Indian princes. Mr. Mhatre informs that he has determined to make a wider appeal for public recognition. We unhesitatingly recommend him to our countrymen, and have no doubt that from his art Studio in Bombay will go out work of art that will fully satisfy the purist even and thereby add fresh laurels to Mr. Mhatre's already great reputation as a Sculptor of marvellous and undisputed talent.

---

*"The Modern Review"*

*Calcutta, May 1914*

G. K. Mhatre

We have received a copy of the testimonials of Mr. G. K. Mhatre, sculptor. The reproductions of the photographs of

his works given in the booklet show the skill he has acquired in his profession. The statue in a sitting posture of the founder of the Scindia dynasty is very characteristic. Bare-bodied, with only a *dhoti* on the man sits, holding a sword in one hand and a shield in the other. With his wide open staring eyes, he does not look like a mild Hindu. His muscular, well-knit frame enabled him to fight a good fight.

Mr Mhatre is our best known sculptor. He has executed many life-size busts, and life-size and more than life-size statues in marble. There are also medallions in marble and life-size works in plaster by him. He can undertake works in bronze, too. He eminently deserves public patronage.

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‘East & West’

Bombay, May 1914

### NEW INDIAN SCULPTURE

Whether it is more difficult for a sculptor to produce an ideally beautiful work of art or the faithful likeness of a human being, we will leave it to experts to decide. Perhaps some subjects can be more easily represented than others. Indian sculptors in the past busied themselves mainly with the ideal, rather than with the actual human beings around them, and the ideals were in course of time fixed by tradition so that latterly the artist merely imitated. When European ideas set the vogue of erecting statues to honour the memory of great men, it was found necessary to place the orders in England. Is Indian talent unequal to the task? Mr G K Mhatre of Bombay has demonstrated by his admirable work in several places in Western and Central India that the cunning of the Indian hand is not lost. Ahmedabad is indebted to him for an ‘extraordinarily faithful likeness’ of Queen Victoria, and busts of H M King George V, and Lord Sydenham, Bombay owes to him a statue of the late Mr Rande, to the Mysore Durbar he has given a bust of Maharaja Chamrajendra Wodeyar, to Gwalior a statue of

Mahadoji Scindia, to Kolhapure a bust of Queen Victoria, to Porebunder a bust of H. H. the Rana Sahib, and he has successfully tried his hand at Shivaji and others. His ideal statues have earned warm encomiums and he is also a painter. Other artists will undoubtedly follow his example and India will ere long rely upon herself for her memorial and ideal statuary.

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*"The South Indian Mail"*

*Madura, 8th June 1914*

**Mr. G. K. Mhatre**

Mr G. K. Mhatre, the premier sculptor of Bombay, well-known for his beautiful and charming art work, has sent us a copy of the neatly printed book containing testimonials awarded to him. He has executed some of the best sculptural works in the Bombay Presidency of which may be mentioned the Statues of Justice M. G. Ranade, H. I. M. Queen Victoria and His Holiness the late Shankaracharya. Mr. Mhatre has already attained great distinction and deserves encouragement from the Indian Princes and Zemindars.

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*"The Indian Review"*

*Madras, June 1914*

**A Notable Indian Artist**

We are in receipt of a copy of testimonials awarded to Mr. G. K. Mhatre, the premier Indian Artist of Bombay. The achievements of Mr. Mhatre in the difficult art of sculpture and moulding under judicious training have justified the value of art institutions in developing an essentially indigenous art. With the little help afforded by the Bombay School of Art, Mr. Mhatre has given to the world a few specimens of his work which are by no means inferior to some of the best European models.



flesh surface and of the precision and exquisite delicacy of sculptor's touch both on the flesh and the drapery surfaces, and in this merely technical skill as well as in its grace and dignity, and harmoniously balanced composition and pose, the figure is Greek of the Greeks

In so far as the figure is differentiated from the Greek by its sweet, spiritual beauty, some might attribute this to the influence of the Christian West on the rising generation of Hindus, but I see in the reflection of that sentiment for the sanctity of woman, and of the domestic life centred in her, which has always proved the sure foundation of the social life of the Hindus, and remains to this day the distinctive note of Hinduism '

This beautiful life-size figure of the Hindu maid which is reproduced in our frontispiece is certainly a master craft for a youth of sixteen Raja Ravi Varma admitted that the "pose is easy and graceful, and the modelling of the figure, especially the hands and feet, is highly creditable to the young and gifted artist "

The following eloquent testimonial of *The Times of India* will be read with interest —

"Another chief feature of the exhibition is no more nor less than a surprisingly good piece of sculpture by a young Hindu, G. K. Mhatre, a student of the School of Art. If any one doubts whether a prophet can come out of Nazareth, let him go and see this figure of a Hindu girl going to the temple. It is probably the bare truth to say that this is the best piece of sculpture that has ever been done in India, and to any one who knows what comparatively limited opportunities this youth has had for studying sculpture, it will not appear too much to say that it is a work of genius. If any Indian chief or gentleman has a genuine desire to help a most deserving and able student and he only anxious to find some one who will do honour equally to his patron, his people and



his country, then let him give G K Mhatre the opportunity of studying for a few years under the best masters in Paris, it is certain, putting aside the accidents which may upset the best-laid schemes of men and mice, that he will never regret doing this "

Since then Mr. Mhatre has been devoting himself almost exclusively to the art of Sculpture. Though for years he had to languish in obscurity, patronage soon came to him from high quarters. The Maharajahs of Gwahar, Kolhapur and Mysore gave him important commissions. His statue of Queen Victoria with canopy for the city of Ahmedabad and his figure of the late Justice Ranade in judicial robes have made him known all through the western presidency. This last requires particular mention as Mr Mhatre had considerable difficulties to contend with, in the execution of this patriotic task. The statue, a reproduction of the photograph of which appears in another page, is seven feet in height and is mounted on a six-foot pedestal. There was only one photograph of the late Mr. Ranade who had a strong dislike for the camera. Yet the reproduction is so exact and faithful that even the defect in the right eye is clearly represented. Mr. Ranade is shown standing in a characteristic attitude with a legal scroll in his right hand and when the statue was opened at the co operation its fidelity to the original was maintained by every one that had known the great judge. Mention may also be made of his exquisite likeness of Mahadaji Scindia, the founder of the Scindia Dynasty, of the great Maharatta warrior and chief, Sivaji and of his Holiness the late Sri Sankaracharya of Sringeri Mutt which are in every way excellent pieces of workmanship.

It is however to be regretted that due recognition has not yet been given to his talents as we find ever so many orders for statuary work being placed in the hands of English and continental artists.

---

*'Indian & Eastern Engineer'*

*London, July 1914*

### **An Indian Artist.**

Mr G. K. Mhatre of Bombay has achieved a deserved reputation as a sculptor and designer. A handbook which he has sent us contains a number of reproductions from photographs of some of his more celebrated works. These include the famous "To the Temple," which made the Artist's reputation, a number of other Hindu classical subjects, as well as the exceedingly effective Victoria Memorial at Ahmedabad, Mahadji Scindia, founder of the Gwalior dynasty, a characteristic and satisfying figure in *bronze* of the famous Mahratta chieftain, the late Maharajah of Mysore, and a number of other subjects. All these show the power and capacity of the true artist.

Mr. Mhatre states that he is ready to assist Indian Princes or other authorities contemplating memorials, or the embellishment of palaces, or public institutions, and in our opinion, Mr. Mhatre, as the foremost Indian in this branch of art, may be fittingly consulted by them.

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*"The Bombay Chronicle"*

*Bombay, 31st March 1914*

### **A Bombay Sculptor**

We trust the testimonials which Mr G. K. Mhatre has just published in book form will gain for this—talented Indian Artist a wider recognition than he has already attained. As a sculptor Mr. Mhatre came into prominence with a beautiful figure—"To the Temple," which is now in the possession of the *Bombay School of Art where he has educated*. This striking statuette, in plaster of Paris, is probably the best piece of work in this *genre* done in India. Indeed, "The Times of India" pronounced it, when exhibited at the Bombay Art Society's Exhibition in 1896, a work of genius. Sir George Birdwood is of the same opinion, and since then Mr Mhatre has received many proofs of appreciation from

art critics at Home The statue of Mr. Justice Ranade, behind the High Court, is Mhatre's work, and that of Queen Victoria at Ahmedabad is another remarkable monument to his talents and skill Mr Mhatre has opened a studio in Bombay and makes an appeal for public support, which he certainly merits in abundance.

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Khan Bahadur M C. Murzban has been pleased to grant a reward of Rs 100 to Mr. G K Mhatre for satisfactorily completing Dr Nariman's marble bust for Parsee Lying in-Hospital

A prize of Rs 100 granted to Mr G. K. Mhatre by Messrs H J. Rustomjee & Co for completing the marble bust of late Mr H. J. Rustomjee to their satisfaction.

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*Universal Exhibition, 1900*

II, AVENUE DE LA BOURDONNAIS.

PARIS

28th August 1900.

Dear Sir,

#### AWARDS TO EXHIBITORS

I have the pleasure of informing you that the International Jury have awarded you a Honourable Mention Diploma and Bronze Medal for your Exhibit in Class

Yours faithfully,

HERBERT JEKYLL,

Secretary of the Royal Commission

G. K Mhatre Esq.,

India

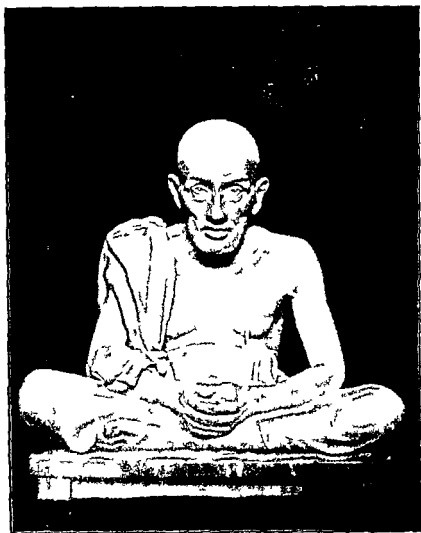
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*Bombay Art Society's Exhibition of 1893*

Mr G K Mhatre's "At Needlework" highly commended

H BIRDWOOD, *President*

COLIN CAMPBELL, *Hon Secretary*



Swam Raghunath Maharaj Panvel

*Bombay Art Society's Exhibition of 1895*

Mr G. K. Mhatre's "Bairagi" highly commended

H BIRDWOOD, *President*

COLIN CAMPBELL, *Hon. Secretary*

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*Bombay Art Society's Exhibition of 1895*

The Society's Silver Medal awarded to Mr G. K. Mhatre for the best model in any material, "After the Bath"

H BIRDWOOD, *President*

COLIN CAMPBELL, *Hon. Secretary*

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*Bombay Art Society's Exhibition of 1895*

H. H. the Maharajah of Bhavnagar's Prize (Rs 75) awarded to Mr. G. K. Mhatre for the best model in Plaster of Terra-cotta by a native of India, "After the Bath"

H BIRDWOOD, *President*

COLIN CAMPBELL, *Hon. Secretary.*

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*Bombay Art Society's Exhibition of 1896.*

Mr G. K. Mhatre's "Heads from Life" highly commended.

H. BIRDWOOD, *President,*

O V MULLER, *Hon. Secretary.*

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*Bombay Art Society's Exhibition of 1896.*

The Society's Silver Medal awarded to Mr G. K. Mhatre for the best model in any material, "To the Temple"

H. BIRDWOOD, *President*

O V MULLER, *Hon. Secretary*

*Bombay Art Society's Exhibition of 1896.*

H H the Maharajah of Bhavnagar's Prize (Rs 75) awarded to Mr G K Mhatre for the best model in Plaster or Terracotta by a native of India "To the Temple"

H BIRDWOOD, *President*  
O V MULLER, *Hon Secretary*

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*Sir J J School of Art, Bombay 1896*

Certificate awarded for merit to Mr G K Mhatre, for the best set of studies from the life, for the best coloured design for surface decoration, for the best work or set of works executed during the year (for drawings from life), and the Lord Mayo Silver Medal for being the most successful student in the Painting Class

E. GREENWOOD, *Principal,*  
*Sir J. J School of Art.*  
K M CHATFIELD,  
*Director of Public Instruction*

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*Baroda, 20th January 1897*

## HUZUR ORDER

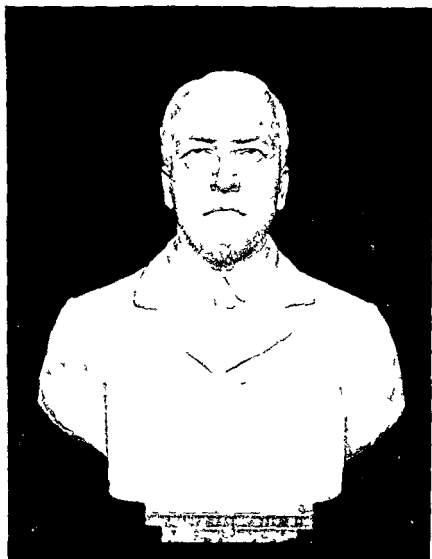
His Highness the Maharajah Sahib has been pleased to grant a reward of Rs 400 (four hundred) to Mr. G K Mhatre as a token of encouragement to him in the work of Art so nicely prepared by him

J. YUSUFALI,  
*Secretary to H H. the Maharajah*

---

*The Industrial and Agricultural Exhibition of the Indian National Congress, Bombay, 1904*

I do hereby certify that a Gold Medal has been awarded to Mr. Mhatre for statue "To the Temple" at the Bombay



The Late Sir William Dring, K C I E V. D Agent E I. Ry Company,  
For Howrah Station, CALCUTTA

Industrial and Agricultural Exhibition of the 28th Indian National Congress, 1904

(Sd.) VITHALDAS DAMODER THAKERSY,  
Chairman,

Bombay, 6th February 1905

Exhibition Committee.

*The Indian Industrial and Agricultural Exhibition,  
Calcutta, 1906.*

Gold Medal awarded to Mr. G. K. Mhatre for  
"Plaster of Paris, Figure "

RAMESHWAR SINGH (Durbhanga),  
President,

J CHAUDHURY, Secretary

*The Industrial and Agricultural Exhibition and Cattle  
Show of the Fourteenth Provincial Conference,  
Surat, 1907.*

I do hereby certify that a Gold Medal has been awarded to  
Messrs Mhatre Brothers for 'Plaster Busts and Paintings '  
at the above Exhibition

(Sd) NAGINCHAND JAVERCHAND,  
Chairman,

Exhibition Committee

*Exhibition of Old Bombay, 1911-1912.*

Gold Medal awarded to G K Mhatre, Esqr, for "Model of  
Queen's Statue," Ahmedabad

(Sd) S B BROACHA,

Chairman,

Executive Committee

(Sd) NAROTAM MORARJI GOKULDAS,

Secretary



## CERTIFICATES FOR MERIT

AWARDED TO

Mr D K. MHATRE

*The Indian Industrial and Agricultural Exhibition,  
Calcutta, 1906.*

Silver Medal awarded to Mr D K Mhatre for Subject-  
Painting

(Sd) SIR RAMESHWAR SINGH,  
Maharaja of Durbhanga,  
*President*

(Sd) J CHAUDHURI, *Secretary*

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*The Pandharpur Agricultural and Industrial  
Exhibition and Fair, 1906.*

The Pandharpur Agricultural and Industrial Exhibition Committee, certify that the articles sent by Mr D. K. Mhatre of Bombay, to this Exhibition, have been duly examined and approved, and that he has been awarded a silver Medal for "Study from Life"

This twelfth day of June nineteen-hundred and seven

(Sd) V S JOGA, *Chairman*

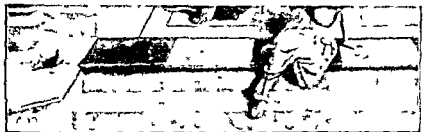
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Sir Jamsetji Jeejeebhai School of Art  
Bombay 1892

Certificate awarded for Merit to Dwarkanath Kashinath Mhatre—Waddington Prize for the second best design for Cabinet Rs. 40—

K. M CHATFIELD,  
Director of Public Instruction

JOHN GRIFFITHS,  
Principal,  
Sir J. J School of Art



An Offering  
Of Praise

*Bombay Art Society's Exhibition of 1893.*

Mr D K Mhatre's "Figures from Life," highly commended

H BIRDWOOD, *President*

COLIN CAMPBELL, *Honorary Secretary*

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*Bombay Art Society's Exhibition of 1893.*

The Society's Silver Medal awarded to Mr D K Mhatre for the best Drawing in Pastel, Black or Coloured Crayons "Home Life"

H BIRDWOOD, *President*

COLIN CAMPBELL, *Secretary*

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*Western India Fine Art Society's Exhibition of 1893*

Pooná

Pradumjee Pestonjee's Prize (Rs 40) awarded to Mr D K Mhatre for the best picture in oil colour "Our Pooja."

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*Bombay Art Society's Exhibition of 1894.*

Mr D. K. Mhatre's "Studies from Life," highly commended

H BIRDWOOD, *President*

COLIN CAMPBELL, *Honorary Secretary*

*Bombay Art Society's Exhibition of 1894.*

The Society's Silver Medal awarded to Mr. D K. Mhatre for the best Architectural Drawing "Window in Colonnade Rani's Tombs, Ahmedabad "

H BIRDWOOD, *President*

COLIN CAMPBELL, *Secretary*

*Bombay Art Society's Exhibition of 1894*

Mr. Vajeshankar Gavrishankar's (in commemoration of the late Gavrishankar Udeyshankar C S I, Dewan of Bhavnagar) Prize (Rs 60) awarded to Mr D K Mhatre for the best picture drawn by a student of the Sir J. J School of Art Bombay, "Our Pooja"

H BIRDWOOD, *President*

COLIN CAMPBELL, *Secretary*

---

Sir Jamsetji Jeejeebhoy School of Art,  
Bombay, 1894

Certificate awarded for Merit to Dwarkanath Kashinath Mhatre, Waddington Prize for the first best design of a Painted Panel Rs 60/—

K M. CHATFIELD,

Director of Public Instruction.

JOHN GRIFFITHS,

Principal

Sir J J. School of Art

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*Bombay Art Society's Exhibition of 1895*

Sir Dinshaw Maneckjee Petit Burt's Prize (Rs 40) awarded to Mr. D K Mhatre for the best Picture in any medium by a native student of an Art School in India "New Saree"

H BIRDWOOD, *President.*

COLIN CAMPBELL, *Honorary Secretary.*

---

*Bombay Art Society's Exhibition of 1893.*

Mr. D K. Mhatre's "Figures from Life," highly commended

H. BIRDWOOD, *President*

COLIN CAMPBELL, *Honorary Secretary.*

---

*Bombay Art Society's Exhibition of 1893.*

The Society's Silver Medal awarded to Mr D K. Mhatre for the best Drawing in Pastel, Black or Coloured Crayons "Home Life"

H BIRDWOOD, *President*

COLIN CAMPBELL, *Secretary*

---

*Western India Fine Art Society's Exhibition of 1893*

Poona

Padmjee Pestonjee's Prize (Rs 40) awarded to Mr D K Mhatre for the best picture in oil colour "Our Pooja."

---

*Bombay Art Society's Exhibition of 1894.*

Mr. D. K. Mhatre's "Studies from Life," highly commended

H BIRDWOOD, *President.*

COLIN CAMPBELL, *Honorary Secretary*

*Bombay Art Society's Exhibition of 1894.*

The Society's Silver Medal awarded to Mr, D K. Mhatre for the best Architectural Drawing "Window in Colonnade Rani's Tombs, Ahmedabad."

H BIRDWOOD, *President.*

COLIN CAMPBELL, *Secretary*

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H BIRDWOOD, *President*

COLIN CAMPBELL, *Secretary*

---

Sir Jamsetji Jeejeebhai School of Art,  
Bombay, 1894

Certificate awarded for Merit to Dwarkanath Kashinath Mhatre, Waddington Prize for the first best design of a Painted Panel Rs 60/—

K M. CHATFIELD,

JOHN GRIFFITHS,

Director of Public Instruction.

Principal

Sir J. J. School of Art

---

*Bombay Art Society's Exhibition of 1895*

Sir Dinshaw Maneckjee Petit Bart's Prize (Rs 40) awarded to Mr. D K Mhatre for the best Picture in any medium by a native student of an Art School in India "New Saree"

H BIRDWOOD, *President*.

COLIN CAMPBELL, *Honorary Secretary*.

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After Worship



A Portrait from Life  
Oil Paint on Canvas



*Girgaum,*  
*Bombay, June 1917.*

It gives me great pleasure to certify that Mr D K. Mhatre has painted for me some portraits in oil colours of the members of my family. All his works have been quite artistic and faithful, especially his latest painting of my good old father who died recently—the portrait being most faithful and life-like. This portrait is always in my room and when my eyes fall on it, I see my father with feelings of reverence. The other important work that he did under my instructions is the renovation of the valuable painting of Justice Parsons of the High Court of Bombay. This painting was greatly damaged and hence it was considered to be quite impossible to get the same repaired in India. The High Court authorities, however consulted me on the subject and I am greatly indebted to Mr D K Mhatre who did the work to the entire satisfaction of the authorities and I must admit that if it were not for him the authorities would have been compelled to send the painting to Europe.

With these remarks I wish Mr D K Mhatre every success in his art of painting.

( Sd ) T. K. GAJJAR

MA, B Sc., FCS

The following is the complete list of works prepared by Mr G K Mhatre and the works in hand.

**LIFE SIZE BUSTS IN MARBLE.**

- 1 Bust of Dr. Temulji Nariman for Parsee Lying-in-Hospital
- 2 „ Mr Nusserwanji Wadia, one for Andheri and one for Par-ee Lying-in-Hospital
- 4 „ Mr H. J. Rustamji, Karachi.
- 5 „ Sheth Vurjivandas Madhavadas, Madhava Bag
- 6 „ „ Kalian Motee, Bulsar
- 7 „ Hon Mr. V. N. Mandlik, Corporation Hall, Bombay Municipality.
- 8 „ H. I. M Queen Victoria, Kolhapur State
- 9 „ Dr. Burjorji, Chief Medical Officer, Bhavanagar State
- 10 „ H H The Rana Saheb of Porebunder, Porebunder State.
- 11 „ Sheth Gokuldas Tejpal, S Boarding School, Bombay
- 12 „ Sheth Purshotam Mowji's Father, Dwarka
- 13 „ „ „ „ Mother „
- 14 „ „ „ „ Wife „
- 15 „ Raja Gokuldas of Jubbulpore, Jubbulpore
- 16 „ H I M King George V, for the Hon Sardar Sir Chinubhai Madhavlal, Bart, C I E, of Ahmedabad.
- 17 „ Lord Sydenham, for the Hon Sardar Sir Chinubhai Madhavlal, Bart, C I E., of Ahmedabad.
- 18 „ H H The Late Maharaja of Mysore, for Mysore State

- 19 Bust of H. H. Rana Ranjit Singh Bahadur of Barwani Barwani Darbar.
- 20 " H. H. The Maharaja Sir Sayaji Rao Gaikwar of Baroda, for Patan Municipality, Patan
- 21 " Sir William Dring, K C I E, V D, Agent, E. I Ry., Howrah Station, Calcutta.
- 22 " Poet Nabin Chandra Sen, for Bangiya Sahitya Parishat Mandir, Calcutta, (Under execution.)
- 23 " Raja Kirti Chand Rai of Burdwan, for The Maharajadhiraj Bahadur of Burdwan, (Under execution )
- 24 Murti of Shree Dattatraya, Kadgao
- 25 " Swami Narayan, Vadthal

**LIFE SIZE, AND MORE THAN LIFE SIZE  
STATUES IN MARBLE.**

- 26 Statue of Swami Raghunath Maharaj, Panvel.
- 27 " Queen Victoria Memorial, Ahmedabad
- 28 " Justice Ranade Memorial, Bombay
- 29 " H. H. The late Maharaja of Mysore, Mysore State. ( Under execution )
- 30 Ten Life-Size Statues for H. H. The Maharaja of Gwalior, of different State personages.
- 40 Statue of His Holiness The late Shankaracharya of Sringeri Mutt, Sringeri

**MEDALIONS IN MARBLE.**

- 41 Medallion of Dr Burjorji, Chief Medical Officer, Bhavnagar, State
- 42 " Bai Motilal Wadi—3 medallions
- 45 " Sheth Murarji Gokuldas, one at Parel and one at Morarji Market

- 47 Medallion of Sheth Govindji Thakerv, Bhatia Sanitorium,  
Bombay
- 48 „ Sheth Dharamsy Thakerv, Bhatia  
Sanitorium, Bombay
- 49 „ Sheth Bhagwandass Narottamdass, Kapole  
Nivas, Bombay
- 50 „ H. I. M. Queen Victoria, for All-India  
Minto-Memorial Pillar, Allahabad

### **LIFE SIZE WORKS IN PLASTER.**

- 51 Statue "To the Temple," in the possession of Sir J J  
School of Art, Bombay.
- 52 „ "Sarasvati"
- 53 „ "Parvati as Shabari," for Sheth Purshotam  
Vishram, Vishram Bhawan Museum
- 54 Bass-relief of "Welcome to India," for the Royal Mint,  
Bombay
- 55 Bust of Shri Shivaji, for Vishram Bhawan Museum
- 56 „ Pratab Singh „ „ „
- 57 „ Ranjit Singh „ „ „
- 58 „ Nana Fadnavis. „ „ „
- 59 Statuette "After Bath."
- 60 Statue "Needle-works"
- 61 „ "Child-hood" „



## मुंबई वैभव.

ता० २६ नोव्हेंबर १८९७.

मागच्या वर्षी येथल्या कलाकौशल्य प्रदर्शनामध्ये ठेवलेली 'देवाला जात असेलेली कुमारी' नावाची एक प्लास्टरची पुतळी कित्येकांच्या लक्षात असेलच. ही मनुष्याचे आकाराची असून एका, सोळासत्रा वर्षांच्या तरुण चितान्याने केलेली आहे. चितान्याचें नाव 'म्हात्रे' असें असून आर्टस् स्कूलामध्ये तिन्ही वर्गांत पसार होऊन त्यानीं पदफेही मिळविलेली आहेत. या पुतळ्याचे अवयव किती सुंदर बनविलेले आहेत त्याची प्रत्यक्ष ती पाहिल्याशिवाय वाचकाना कल्पनाच होणार नाही. इंग्लंडामधल्या 'आर्ट्स मॅगझिन' नामक पत्रात हिचे फोटोग्राफ आले असून तिची व तिच्या पित्याची झणजे 'म्हात्रे' यांचा त्यामध्ये फार वाखाणणी आली आहे, एवढें सांगितलें झणजे पुरे ! त्याच मासिक पुस्तकात इंग्लंडील राजेरजवाड्यानीं ह्या चितान्यास सर्वोपरीने उत्तेजन द्यावें अशी शिफारसही असल्याचें आढवतें. येथल्या आर्टस् स्कूलच्या प्रोफेसरांनीं व काहीं विद्वान् अधिकाऱ्यांनीं इंग्रजी दैनिकाच्या द्वारे या कामाची स्तुति केल्याचेंही आम्हास स्मरत आहे. फार तर काय, पण सर्व लोखाना हें काम दिसावें झणून येथल्या आर्टस् स्कूलात अगदीं मध्यभागीं ही पुतळी ठेविली असून ती फुगट पाहण्याची सर्वांला परवानगी आहे

## केसरी.

मंगळवार, तारीख ३० माहे मे सन १८९९ इसवी.

इंग्रजी राज्य सुरू झाल्यापासून पुतळे करून ते चवाळ्यावर, संग्रहालयांत किंवा मार्गजमिक ठिकाणीं ठेवण्यास सुरवात झाली. परंतु पुतळे तयार करणारा चांगला नारागीर हिंदुस्थानात नसल्यामुळे आजपर्यंत हजारों रुपये विलायतेस पाठवून पुतळे तयार करून आणावे लागले, असो. आम्हांस लिहिण्याम आनंद वाटतो की, मुंबईस रा. गणपतराव म्हात्रे या नावाचे एक तरुण शिल्पकार प्रसिद्धीस आले आहेत. त्यांना मुंबई आर्ट सोसायटी, भावनगरचे महाराज व श्री गायकवाड सरकार याजकडून सर्टिफिकिटें व मोठमोठ्या रकमा पुतळे तयार करण्याइतल वक्षीस मिळाल्या आहेत. अशा अगदीं तरुण व निष्णात शिल्पकाराच्या बुद्धीचा अभिमान वाळवून पुतळ्यांकरिता युरोपाकडे धाव न घेता येथेंच रा. म्हात्रे याजकडून तें काम करवून का घेऊ नये ? स्मारक करण्याच्या खटपटींत गुंतलेले लोक याकडे लक्ष देतील अशी आम्हांस आशा आहे.

## श्री सयाजी विजय.

बडोदें, शनिवार तारीख २४ फेब्रुवारी सन १९००

शिल्पकलाविशारद रा म्हात्रे - याचे नाव ऐकलेंच असेल हे तरुण चित्रकार मोठमोठ्या युरोपियन शिल्पींचे आदरास पात्र झाले असून त्यांनी 'to the temple' - 'देवळास जाणारी स्त्री' ह्याणून जो उत्कृष्ट पुतळा तयार केला आहे त्याची वाखाणणी खुद्द इंग्रजी पत्रांनीही केलेली आहे ! या तरुण कारागिराचे पुतळे पॅरिसचे प्रदर्शनात येथील चित्रशाळा पाठवीत आहे एवढे एक सर्टिफिकेट त्याचे लायकीचे शाबितीस पुरें होईलसें वाटतें या तरुणास जर हें काम सांगितलें तर देशी कारागिरास उत्तेजन मिळून स्मारकवाल्याचे इष्ट हेतूही सफल होतील. न्या. मू. रानडे व ना. मेहता यांनी न्यागलर पराजप्याचें अभिनदनाचे, फ्रामजा कावसजी हॉलचे सभेंत, लॉर्ड कर्झन याचे आभार मानताना जे उद्गार सरकारनें लक्षात ठेवण्याजोगे ह्याणून काढिले होते ते लक्षात आणून देशी होतकरू शिल्पीस जहर आश्रय द्यावा व याच कामांत औद्योगिक उन्नतीही साधावी. थोर थोर माणसें ज्या चळवळात आहेत तेथें यापेक्षा अधिक विस्तारानें मला काहीं लिहिणें नको.

### मुंबई वैभव.

तारीख १५ मार्च १९००.

#### अप्रतिम चित्रकार.

आझाला आमच्या मुंबईचे अप्रतिम चित्रकार मि. म्हात्रे यांनी पॅरिसच्या प्रदर्शनाला पाठविण्यासाठी तयार केलेलें मयूराकृढ सरस्वती देवतेचें चित्र नुस्तेंच पहावयास मिळालें. त्याची सर्वांग सुंदर ठेवण पाहून मि. म्हात्रे ह्याणजे आमच्या हिंदुस्थानचे लोकानीं अभिमान बाळगण्यासारखे उत्तम चित्रकार आहेत अशी आमची खात्री झाली आहे त्यांनी केलेल्या दुसऱ्या चित्राच्याही तसविरा आझां पाहिल्या आहेत आणि त्यावरूनही त्याच्या चित्रकलेचे अप्रतिम कुशलतेविषयी आमचा सदर प्रह कायम झालेला आहे. अशा तरुण गुणी गृहस्थाना आमचे राजेरजवाडे वगैरे लोकाकडून पाहिल्या प्रतीनें उत्तेजन त्यांना मिळत गेल्यास आझाला आपल्या प्रसिद्ध पुरुषाने पुतळे तयार करून आणण्याचें काम परदेशच्या कारागिरांना मागण्याचें कारण कधीच पडणार नाहीं मि. म्हात्रे यांनी तयार केलेल्या रावसाहेब मंडली-

काच्या बस्टचे चित्र पाहून व त्याची त्याच्याच दुसऱ्या युरोपियन कारागिरांनी केलेल्या बस्टाचे प्रतिमेशी तुलना करून पाहिली तरीही सदर त्रुण नेटिव्ह चित्र-काराची कृति त्याहून किती सरस आहे त्या विषया कोणाचीही खानी होणार आहे.

## नेटिव ओपिनियन.

तारीख २४ मे १९००.

हिंदी बुद्धिमत्तेचा उत्कर्ष — युरोपीयन लोक इतके दिवस द्वाणत असत की भौतिक सुधारणामध्ये पाश्चिमात्यांची बरोबरी हिंदी लोकाकडून केली जाणे शक्य नाही परंतु अलीकडे आपले देशबाधक बुद्धिमत्तेचे जे पराक्रम करून दाम्बवित आहेत त्यावरून पाहता प्राचीन कालाप्रमाणे बुद्धिमत्तेमध्ये हिंदुस्थान पुन्हा एक दिवस अमेसरत्व संपादनार असे दिसते. डॉ. बोस याचे शास्त्रीय शोध, मि. पराजपे व मि. स्वामीनाथन यांचे कॉलेजकक्षातील पराक्रम, राजारविवर्मा यांचे चित्रशैलीतील अनुपम कौशल्य इत्यादि गोष्टी जगाला वक्क करित आहेत. या माणसांप्रमाणेच एक दिवस या शहराचे त्रुण कोरीव काम करणारे मि. जी. के. म्हात्रे हे आपल्या कौशल्याने आपल्या मायभूमीचे प्रिय भूषण होतील असा अदमास दिसतो. मि. म्हात्रे यांनी अलीकडे एक नवीन कोरीव काम केले आहे. त्यामध्ये एक हिंदु स्त्री पूजेचे साहित्य घेऊन देवालयाला जात आहे असे दाखविले आहे या कामाची राजा रविवर्मा, मुंबईचे गव्हर्नर, व्हाइसराय साहेब, इंग्लंडमधील सर जॉर्ज बर्डवुड वगैरे लोकांनी उत्तम प्रफारें तारीफ केलेली आहे. मि. म्हात्रे हे आपल्या कुशलतेने जगापुढे येत आहेत, तथापि त्यांना त्यांच्या देशबाधकाकडून अद्याप भिळावे तितके उत्तेजन मिळत नाही ही खेदाची गोष्ट होय. कलाकौशल्याच्या वस्तूचा संग्रह करणारे जे श्रीमंत व राजेरजवाडे लोक त्यांनी मि. म्हात्रे यासारख्या आपल्या हुपार देशबाधकाला आश्रय दिल्यास त्यांना देशसेवा केल्याचे व गुणाचा सत्कार केल्याचे श्रेय येणार आहे. प्राचीन हिंदु राजाच्या वेळी मि. म्हात्रे यासारख्या लोकांचा दरबारातून चांगला सत्कार केला जाऊन त्यांच्या कुशलतेचा उपयोग म्हण घेतला जात असे. या देशामध्ये अनुपम कोरीव कामाची जी हजारों देवालये व राजमंदिरे आहेत ती असल्या कुशल माणसाच्याच कृतीची फले होत. सध्याचे राज्य-कर्ते हे साधे व व्यापारी बाण्याचे असल्यामुळे असल्या गोष्टींना त्यांचेकडून शाब्दिक बहुमानापलीकडे विशेष आश्रय प्राप्त होण्याची शक्यता नाही. तथापि हिंदुस्थानात एतद्देशीय राजे व धनिक लोक असे पुष्कळ आहेत की, त्यांनी होता होई तो देशी

कलाकौशलाला उत्तेजन देण्याचा निश्चय केल्यास मि म्हात्रे यासारखे पुष्कळ होतकरू लोक जगापुढे येतील चागला आश्रय मिळाल्यास मि म्हात्रे यांना युरोपामध्ये जाऊन तेथील प्रसिद्ध विद्यालयामध्ये आपला अभ्यास पुरा करिता येणार आहे मि म्हात्रे यासारखे लोक युरोपामध्ये अभ्यास पुरा करून इकड आल्यास त्यांचेपासून देशाला मोठा लाभ होईल ही गोष्ट सहज कळण्यासारखा आहे

### केसरी.

मंगळवार तारीख ३१ माह जुलै सन १९०० इसवी

#### एक तरुण होतकरू मूर्तिकार

अर्गी कर्तव्यगारी व उमेद असता केवळ आश्रयाभावामुळे मागसलेल्या एका चतुर मूर्तिकाराचे एक उदाहरण नुक्तेच आमच्या पाहण्यात आल आहे ह मूर्तिकार ह्मणजे मुंबईस प्रसिद्धीस आलेले रा ह्मात्रे हे होत. रा ह्मात्रे हे जातान सोमवशीय क्षत्रिय पाठारे असून आज मित्तीस त्यांच वय फार झाल तर २२ वर्षांचे असेल तथापि एवढ्यात यांनी जी कारागिरी दाखविली आहे ती पाहून आश्चर्य वाटल्या-वाचून राहत नाही. मि. ह्मात्रे हे १८९१ पासून मुंबई Arts School ( कला भुवनात ) शिकत होते व तेथे त्यांचा ड्राईंग साधे चितार काम, व पुतळ तयार करण्याचे काम याचा बराच अभ्यास झाला १८९५ सालापासून हे आपण केल्या मूर्ति व इतर काम प्रदर्शनास पाठवू लागले. पहिल्याच साला त्यास मुंबई आर्ट सासायटीचे चित्र कामावद्दलचे पदक मिळाले पुढील साला त्यास दोन पदके मिळाली एक व्हिन्स्टोरिया मंडल शिल्प कामाकरिता व दुसरे मेयो मेडल चितार-कामात प्राविण्य संपादल्याबद्दल यापुढे प्रतिवर्षी रा ह्मात्र हे मुंबईत भरत असल्या चित्रफलाप्रदर्शनामध्ये आपली चित्र वगैरे ठेवीत असत, व त्याच्या पुष्कळ चित्रास प्रदर्शनातील परीक्षकाकडून गुणवर्णनपर मौल्यवान सर्टिफिकाटे मिळाली आहेत तथापि ज्याच्या योगाने मि ह्मात्रे यांचे नाव इंग्लंडपर्यंत गेले तो प्लास्टर ऑफ-प्यारिस ह्मणजे एक प्रकारच्या चुन्याच्या भुस्तीचा पुतळा त्यांनी १८९६ त तयार कला हा पुतळा मनुष्याच्या उंचीचा असून त्याची ठेवणही मोठी चागली साधली आहे एक तरुण सुंदर स्त्री न्हाऊन गाणून व सुंदर अल्फार अगावर घालून देवमंदिरास चालली आहे व तिच्या एका हातात पाण्याची सुरई व दुसऱ्या हातात पुष्प वगैरे पूजागाहित्य आहे, असे या चित्रात हुबेहुब दाखविले आहे अशा



तऱ्हेच्या मुबक पुतऱ्याची जी अवर्णनीय शोभा ती फोटोग्राफासारग्या प्रतिकृतात उतरणे कठीण असते, तथापि बरील पुतऱ्याचे जे फोटो काढून वाटण्यात आले आहेत त्या त्या फोटोवरूनच, गव्हर्नर व गव्हर्नर-जनरल वगैरे अधिकारी, व चित्र-कलेत प्रविण असलेली गुणपरीक्षक मंडळी या सर्वांनी या पुतऱ्याची फार प्रशंसा केली आहे. बरील सर्व लोकांची मते आढ्या येथे देत बसत नाहीं. त्यातील दोन-चारच उतारे देतो ह्मणजे बस्म हॉर्डल मुंबईच्या टाइम्समाराचे मत असे आहे की, सदर पुतऱ्याचा कर्ता अलौकिक बुद्धिमत्तेचा माणूस असला पाहिजे. मुंबईच्या कलाभुवनाचे पिन्सिपाल व मि. ह्यात्रे याचे गुर यांनी अमा शेरा मारला आहे की, 'मि ह्यात्रे हे 'a gifted man in his race' ह्मणजे आपल्या जाती-मध्ये एक उपजत गुणी पुरुष आहेत' प्रसिद्ध चित्रकार राजा रविवर्मा यांना सदर पुतऱ्या पाहून आजपर्यंत नेटिवाच्या हातून निर्माण झालेल्या अशा प्रफारच्या पुतऱ्यात रा. ह्यात्रे यांचे काम सर्वांत सुंदर झाले आहे जसे उद्गार काढले आहेत. मुंबईचे गव्हर्नर व कलकत्याचे गव्हर्नर-जनरल यांना सरकारी मुंबई स्कूल ऑफ आर्टगच्या शिक्षणाने मि. ह्यात्रे याच्यासारखा मूर्तिकार तयार व्हावा ही फार समाधानाची गोष्ट आहे असे नमूद करून ठेविले आहे सर जॉर्ज बर्डवुड या नावाचे हिंदुस्थानचा अनुभव असलेले व विशेषत हिंदुस्थानातील कलाकौशल्याचे चहाते व खरे मर्मज्ञ असे प्रयातीस आलेले जे वृद्ध अँग्लोइंडियन पेन्शनर हला विलायतेत असून, हिंदुस्थाना संस्थांच्या औद्योगिक वायतात स्टेट सेक्रेटरी ज्याचा नेहमी सहा घेतात, यांनी तर विलायतेतील शिल्पकलाविषयक एका मासिक पुस्तकात पत्रव्यवहार करून असे प्रसिद्ध केले आहे की, मि. ह्यात्रे याच्या अत्युत्तम पुतऱ्याचे आपल्यान्याने योग्य वर्णन करणे अशक्य आहे तात्पर्य, एरंदरीत मि. ह्यात्रे याच्या पुतऱ्यामारखे राम अलीकडे किलेक वर्षात हिंदुस्थानात पाहण्याम सापडले नाही असे दिसते.

विशेष आश्चर्याची गोष्ट ही की, मि. ह्यात्रे याचा अशा तऱ्हेचा नाबालौकिक ज्ञान असताही आमच्यातील ज्या लोकांचे अंगा त्यास उदार आश्रय देण्याचे किंवा मदत करण्याचे सामर्थ्य मुद्देबांने आहे असे गृहस्थ वेळ आली अमता आपल्या शहरातील स्वदेशी कारागीर सोडून परदेशास धाव घेतात. मग ते परदेशी कारागीर ओझेंभर पैसे घेऊन गणपतीचे चित्र पाहिजे असता माकडाचे चित्र हाती ठेवीत असले तरी ते त्यास चालते अशा तऱ्हेचे एक उदाहरण प्रत्यक्ष मि. ह्यात्रे याचे मंथानेच घडून आलेले आहे. काही दिवसामागे कै. रा. सा. मंडलिक याचे स्मारक ह्मणून एक संगमरवरी दगडाचा पुतळा करण्याचे ठरले होते तेव्हा स्मारक कमिटीच्या चालमाना शिरस्त्याप्रमाणे विलायतेम धाव घेतली. संगमरवरी दग-

डाचे पुतळे करण्याचें पूर्वी मनुष्याच्या फोटोवरून शाइचा पुतळा प्रथम तयार करितात व त्या पुतळ्याचा फोटो पहिल्या फोटोशा किंवा मूळ मनुष्याच्या स्वरूपाशी जमला ह्मणजे मग सगमरवरी शिळा घटण्यास प्रारंभ करितात सदर प्रसंगा विलायतेतील कारागिरांमंडळन शाइच्या पुतळ्याचा फोटो इन्डे परिक्षणाकरिता आला, तो बर मागितलेल्या गणपती व माऊड या मासत्याचा ठरला पुढे मि ह्याने याना रा सा मडलिन याच्या शाइच्या पुतळ्यावरून घेतलेला फोटो स्मारक कमिटीमध्ये पाठविला तेव्हा हा पुतळा उत्कृष्ट सा मला असावा असे तेव्हाच दिसून आले तथापि कमिटीमग पुतळ्याच काम मि ह्याने याजमध्ये सापविण्याच धैर्य होईना, व त्यांना काहा तरी सत्रव सागून मि ह्याने याजमंडळन त्यांना केलेला शाइचा पुतळा विस्त घेऊन तो पुढे विलायती कारागिरांमंडळे पाठविला व त्यावरून रा सा मडलिन याच्या स्मारकाचा पुतळा तयार होऊन येणार असे ह्मणतात तात्पर्य आपले इन्डे गुण कमी असण्यापेक्षा गुणाची परीक्षा कमी, निदान जो अल्पस्वरूप गुण असेल त्याम उत्तेजन देऊन तो वाटविण्याची जी एर स्वदेशाभिमानप्रेरित बुद्धि अगते ती तरी आपल्या मध्ये कमी आहे अस ह्मणाव लागत रा रा ह्याने याना डॉ नरीमन याचाही सगमरवरी दगडाचा मुखवटा तयार केला असून तो पारशी मॅटरनिटी हॉस्पिटलमध्य ठेवलेला आहे हा मुखवटाही अगदी बरोबर उतरला आहे नेटिवाना अशा तऱ्हेचे सगमरवरी दगडाचे हुबेहुब केलेले पुतळे आमच्या फारसे पाहण्यात नाहात

पॅरिसच्या प्रदर्शनाकरिता ह्यांना मुद्दाम मरुस्वतीच फॅक्टर ऑफ पॅरिसचे एर मुदर चित्र करून पाठविले आहे व हात त पॅरिस येथील प्रदर्शनात ठेविलेले आहे व चित्रही पहिल्या चित्राप्रमाण किंबहुना त्याहूनही जास्त सुबक झालेले आहे मरुस्वति आपल्या मोरावर एर पाय ठेवून उभी आहे व हाताने विणा वाजवीत आहे एरुदर चित्राची उंची मोरागह सुमारे ९।१० फूट आहे मूर्तीच ध्यान प्रेमळ व मौम्य असून मूर्तीची एरुदर टप्पणहा फार मनोहर माधुरी आहे या चित्रात पारिमन्या प्रदर्शनात कमा काय गौरव चाला ते अद्याप समजले नाही अगन्या दवादिनाच्या मूर्ती पहिल्यापासून करण्याची बढिवाट आमच्यामध्ये पूर्वीपासून आहे व सगमरवरी दगडाच्या मूर्ति करणारे कारागीरही जयपूर वर्गरे टिकाणा अद्याप आहेत, पण या मूर्ती काही ठराविक नमुन्यावर केलेल्या असून त्यात हुबेहुबपणा अलीकडील मानाप्रमाणे बराच कमी अगता शरीराच अवयव प्रमाणात, निरग आणि स्वाभाविक जग भगतात तसे मूर्तीत करण्याकड आमचे जुने कारागीर फारसे लक्ष दत्त नाहात त्यातून चढत्यावर मनोविचार हुबहुब दाराविणे किंवा सौमनीही क्रिया, व्यापार अथवा शरीरस्थिति हुबहुब चित्रात बघण तर फारच कठीण असून



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अमलें काम क्वचित पाहण्यास सापडतें मि. ह्यात्रे याम अल्पवयात हा गुण इतक्या चांगल्या रीतीने साधला आहे, यावरून त्याम ही कला उपजतच सांगली आहे असे दिसतें अशा कारागिरास योग्य उत्तेजन मिळाल्याम पुढे त्याचे हातून याहीपेक्षा चांगला चित्रे मित्रा मूर्ति तयार होतील

### ज्ञानचक्षु.

पुणें, तारीख ८ माहे ऑगस्ट, सन १९००

मूर्तिकार—पाश्चिमात्य देशात ज्या कलाचें स्तोम माजलें आहे, त्या कलाचें ज्ञान आमच्या लोकांतही पूर्ण रीतीचे आटवून येतें प्रत्येक विद्येंत व कलेत आमची प्रगति पाहून परदेशच्या लोकांना तोंडात घोटे घातला आहेत. प्रो. भिमे, प्रो. गव्हर, प्रो. पराजपे आणि बंगदेशीय लोक ह्यांच्या कृतींना सर्व जग आश्चर्यचकित झालें आहे. आमच्या लोकांची ही प्रगति कधीच शिगरास गेली अमती. परंतु कला शास्त्राच्या दृष्टीविषयी आमच्या लोकांत जी आदरणीय बुद्धि पाहिजे ती मुळाच नाहा, असे मोठ्या दु राने ह्याणावे लागतें. मुंबईम प्रसिद्धीम आलेले रा ह्यात्रे याच्या मंड्याची अर्जाच शोचनीय स्थिति आहे रा ह्यात्रे हे मोमवशी क्षत्रिय पाठारे जातीचे अमून अवघे बायीम वर्षाचे आहेत ह्या अपवयात ते नामान्त मूर्तिकार बनले आहेत हीच व्यक्ति जर पाश्चिमात्य देशात जन्मास आली असती तर केवढे तरी देव्हारें माजलें अमत्तें. पण तेच इकडे पहा. हा मूर्तिकार देवयोगाने आह्मां लभला जमता आह्मा त्याच्याविषयी अनास्था दाखवीत जाहों मि ह्यात्रे हे मुंबईच्या आर्टस्कुलमध्ये शिकलेले आहेत. ड्राइंग, साधें चितारकाम, पुतळे तयार करण्याचे काम यांगरे कामात ह्याची बरीच गति झाली आहे सन १८९५ सालापासून हे आपण केलेल्या मूर्ति व इतर कामें प्रदर्शनास पाठवूं लागले ह्याम मुंबईच्या आर्टमोसायटीने चित्रकामाबद्दल पदस दिलें आहे. ह्याशिवाय दुमरी बराच पदसे व मार्टिफिकेटे मिळाली आहेत सन १८९६ या वर्षी ग्रास्टर ऑफ प्यारिमचा ( चुन्याच्या भूसडीचा ) पुतळा तयार केला हा पुतळा एका सुंदर स्त्रीचा तयार केलेला आहे ह्या पुतळ्याच्या योगाने विलायतपर्यंत ह्याचे नाव सर्वतोमुखा झालें गव्हर्नर, गव्हर्नर-जनरल, बंगरे बच्चाबच्चा लोकांना फारच प्रशंसा केली आहे. प्रसिद्ध राजा रविवर्मा ह्यांनाही अप्रतिम मार्टिफिकेट दिलें आहे ह्या मूर्तिकाराची मर जॉर्ज बर्डवूड ह्यांना एका मामिरपुस्तकात तर फारच धन्यता गार्दली आहे. रा या मंडलिक ह्याचा

असलें काम क्वचित पाहण्यास सापडतें मि. ह्याने यास अल्पवयात हा गुण इतक्या चांगल्या रीतीने साधला आहे, यावरून त्याम ही कला उपजतच साधली आहे असें दिसते. अशा कारागिरास योग्य उत्तेजन मिळाल्याम पुढें त्याचे हातून याहीपेक्षा चांगली चित्रे मिळा मूर्ति तयार होतील.

### ज्ञानचक्षु.

पुणें, तारीख ८ माहे ऑगस्ट, सन १९००

मूर्तिकार—पाश्चिमात्य देशात ज्या कलाचें स्तोम माजलें आहे, त्या कलाचें ज्ञान आमच्या लोकांतही पूर्ण रीतीचे आढळून येतें प्रत्येक विद्येत व कलेत आमची प्रगति पाहून परदेशाच्या लोकांना तोंडात बोटें घातला आहेत. प्रो भिमे, प्रो. गझर, प्रो पराजपे आणि बंगदेशीय लोक ह्यांच्या कृतींनीं सर्व जग आश्चर्यचकित झालें आहे. आमच्या लोकांची ही प्रगति कर्चाच शिमेरास गेली अमती. परंतु कला-शैलीच्या उर्ध्वागतीच्या आमच्या लोकांत जी आदरणीय बुद्धि पाहिजे ती मुळाच नाह्या, असें मोठ्या हु रानें ह्याणावें लागते मुंबईस प्रसिद्धीम आलेले रा. ह्याने याच्या संबंधाची अशीच शोचनीय स्थिति आहे. रा ह्याने हे सोमवर्षी धनिय पाठारे जातीचे असून अवघे बावीस वर्षांचे आहेत ह्या अल्पवयात ते नामांकित मूर्तिकार बनले आहेत. हीच व्यक्ति जर पाश्चिमात्य देशात जन्मास जाली अमती तर फेरेटे तरी देव्हारें माजलें असतें. पण तेच झुटे पहा हा मूर्तिकार दैवयोगाने आह्याग लाभला असता आह्या त्याच्याविषयां जनास्था दाखवीत आहों मि ह्याने हे मुंबईच्या आर्टस्कुलमध्ये शिकलेले आहेत ड्राइंग, साधें चितारणाम, पुतळे तयार करण्याचे काम बंगरे कामात ह्याची बरीच गति झाली आहे सन १८९५ सालापासून हे आपण केलेल्या मूर्ति व इतर कामे प्रदर्शनाम पाठवूं लागले ह्यास मुंबईच्या आर्टसोनायटीने चित्रशामावडल पदक दिलें आहे. ह्याशिवाय दुसरा बरीच पदक व मर्टिफिकेट मिळाला आहेत सन १८९६ या वर्षी गस्ट्र ऑफ प्यारिसचा ( चुन्याच्या भूस्त्रीचा ) पुतळा तयार केला हा पुतळा एका सुंदर स्त्रीचा तयार केलेला आहे. ह्या पुतळ्याच्या योगानें विलायतपर्यंत ह्याचें नाव सर्वतोमुखा झालें गव्हर्नर, गव्हर्नर-जनरल, बंगरे वच्चावड्या लोकांनी फारच प्रशंसा केली आहे. प्रमिद्ध राजा रविवर्मा ह्यांनीही अग्रिम मर्टिफिकेट दिलें आहे ह्या मूर्तिकाराचा सर जॉर्ज बर्टवूड ह्यांनी एका मागिऱपुस्तकात तर फारच धन्यता गाईली आहे. रा मा. मंडलिफ ह्याचा

शाहचा पुतळा ह्याच गृहस्थानी तयार केला आहे, परंतु आश्चर्य हें की हाच शाहचा पुतळा मडळानें विलायतेत पाठविला आहे ह्या पुतळ्यावरून विलायतेत सगमरवरी दगडाचा पुतळा तयार व्हावयाचा आहे ! दगडी पुतळाच तयार करण्याचें सर्व काम मि. ह्याने यास दिलें असतें तर आज केवढी बूज झाली असती ? परंतु अजून आमच्यात आदरणीय बुद्धि उत्पन्न झाली नाही ! असो ह्यानी एम डॉक्टर नरीमन ह्याचा संगमरवरी दगडाचा मुखवटा तयार केला आहे ह्याच्या मूर्तिरामाची हा पुतळा उत्कृष्ट साक्ष देत आहे पॅरिस प्रदर्शनात ह्याना शस्टर ऑफ पॅरिसचे सरस्वतीचें एक चित्र पाठविलें आहे ह्या कृतिबद्दल लौकरच आह्मास मि ह्याने याचा धन्यवाद ऐकावयास सापडेल !

### मनोरजन.

मुंबई, गाढे मे सन १९०४

श्रीयुक्त गणपतराव काशीनाथ ग्हात्रे.

जगातील सुधारलेल्या राष्ट्रांमध्ये आपल्या देशाची गणना होण्यासाठी आपण काय काय उपाय योजिले पाहिजेत, या महत्वाच्या गोष्टीमध्ये आजकाल आपल्या सुशिक्षित वर्गाचे बरेच लक्ष्य वेधून राहिले आहे, परंतु दुखाची गोष्ट ही की, या उपाययोजनेत सर्वांची एकवाक्यता झालेली नाही उलट या बाबतात बराच मतभेद दिसून येत आहे आपल्याला राजकीय हक्काचा आणि स्वातंत्र्याचा लाभ झाल्याविना आपले राष्ट्र बर डोकें काढणार नाही असा नित्येकाचा दृढ समज झाला असून तदर्थ राष्ट्रीय सभा वगैरेच्या द्वारे त्याचे दीर्घ प्रयत्न सुरू आहेत, नित्येकाची अशी ठाम समजूत झालेली आहे की, आपल्या समाजात स्त्रीशिक्षण, प्रौढविवाह, विधवाविवाह, जातिभेदनिर्मूलन यासारख्या अनेक सुधारणा होऊन समाज पूर्णपणे सुधारल्याविना आपल्या राष्ट्राची उन्नति होण्याची आशा करणे व्यर्थ आहे आणि ह्यानून ते सामाजिक परिपदेसारख्या सस्थांच्या साह्याने देशाच्या उत्कर्षाविषयी प्रयत्न करित आहेत, कित्येकाना राजकीय आणि सामाजिक सुधारणा एकसमयावच्छेदेकरून झाल्या तरच आपले राष्ट्र पुढे सरसावेल असे निश्चयात्मक वाटत असल्यामुळे ते त्या रीतीने झटत आहेत, दुसरे नित्येक आहेत त्यांच्यामध्ये सामाजिक सुधारणा आधा व्हावी की राजकीय आधा, हाच वाद पडला आहे नित्येकाना वाटतें की, धर्मात सुधारणा झाली पाहिजे नित्येकान्या मते जुन्या धर्माचे पुनरुज्जीवन झाले पाहिजे ह्याप्रमाणें

नानामते असून प्रत्येकाचे आपापल्या मताप्रमाणे प्रयत्न चालले आहेत एकदरीन एवढे खरे का, सर्व देशभर विचारजागृति झाली असून आपापल्या परीने राष्ट्रहिता विषया झगण्याची इच्छा सुशिक्षित वर्गाच्या ठायी उद्भवली आहे, व हे सुचिन्हच समजल पाहिजे

परंतु आजपर्यंतच्या आमच्या एकादर चळवळीचा सूक्ष्मदर्शने विचार मला असता आपले पाऊल सर्व दिशाना सारखे पुढे पडत आहे, अस मानण्यास फारशी जागा दिसत नाही, हे कोणीहि कबूल करील त्याचप्रमाण आपल्या या हतभाग्य आर्य भूमीची प्रस्तुतच्या परिस्थितीत उन्नति करण्याकरिता आपल्या पुढाऱ्यांना योचितेल्या उपायात बराच उर्णाव असली पाहिजे, हद्दि अनुभवाने आपल्याला शिकविले आहे ही उर्णाव कुठ आहे व ती कोणत्या उपायाना दूर हाईल याविषया आपण अजस्य विचार केला पाहिजे

आपल्या तरुण आणि होतकह मंडळाचा बहुतेक मूल आज विश्वविद्यालयाची वी ए किंवा एम् ए ची परीक्षा देऊन नंतर उदरभरणाव वरील, डाक्टर अगर एनीमीयर होण्याकडेच रोखलेला असतो साधनाभावामुळे अथवा प्रतिदूष परिस्थितीत सुद्धा ज्यास साय नसत, त्यानासरकारा अगर ती न मिळाला तर खासगी नोकरी परमून जीवितधारण करण्याशिवाय दुसरा काहाच मार्ग मुक्त नमल्याकारणान ते या नोकरीच्या मार्गे मिळेल त्या पगारावर धाव घेत सुद्धा आहेत उरलेल्या वेळात सावजनिक वाचनालयात जाऊन वर्तमानपत्र, मासिक पुस्तके वाचण, ह्यात किंवा रिफॉर्मेटच्या मंडळात जाऊन चहाकाफीचे पल्यावर पल घशात उतरवित अगर पानसुपारी चघळीत व तवाकून्या घुराने आणि घाणीने सर्व जागा दुर्गंधमय करित चहाच्या पत्रण, बोर लोहाच्या निरर्थक काहातरी कुचाळ्या काटित त्याच्या निंदने आपली वाणी दूषित करण्यात आनंद मानणे, ज्या कोणास थोडाशा वस्तुत्व शक्ति असल त्यांना आपला योग्यता, अधिकार, जबाबदारी इत्यादि गाथी न वाळखता मनसोक्त तोंडसुख घेणे, ज्या कोणाम काहास लेखनसामर्थ्य असेल त्यांनी काहाच काहाच लेख सगळणे, ममानाला पुढाऱ्याला, थार लोहाला किंवा सरकारांग मकारणकारण शिब्या देत सुद्धा, हीच साप्रत आपली इतिवर्तव्यता बनून राहिली आहे काणताहा नवीन उद्योग अगावर घेऊन तो नगान चालविण्यास लागणारी गाहसगति, उत्साह, अवसान व धैर्य आह्यामथ्ये विलकूल दिसून गत नाही नवीन नवीन शास्त्रीय शाध लावणे, देशातरा जाऊन नवीननवीन मला शिकून येणे, पत्त्यादा नवीन धदा शाधून काढून तो नगाने चालविणे, परदेशांग व्यापार करणे वगैरे मात्रमोठ्या कामाचा भार शिरा घेण्याम लागणारे माहम, ह्मनिधय, शोधक

बुद्धि, योजनाशक्ति, धोरण वगैरे राष्ट्रोन्नतिपर गुणांचा पारतंत्र्याच्या वेडीने ह्याणा, पाश्चात्यांच्या सद्गुणांमध्ये दुर्लक्ष्य करून त्यांच्या फक्त दुर्गुणांचेच अनुकरण केल्यामुळे ह्याणा, अगर अन्य कोणत्याहि कारणामुळे ह्याणा, आमच्यामध्ये अगदीच लेप झालेला आहे आणि ह्याणूनच आमचे राष्ट्र सांप्रत प्रस्तुतर्चा दीनदशा भोगित आहे. देशात धंदेशिक्षणाचा प्रसार झाल्याशिवाय, जपानाप्रमाणे पाश्चात्यांचे उद्योगधंदे शिकून त्यांचा आपल्या देशात फैलाव होईल असे केन्याशिवाय, हिंदुस्थानचे व्हाय-सराय लॉर्ड कर्झनसाहेब यांनी दिली येथे राज्यारोहणानिमित्त भरलेल्या दरबाराचे प्रसंगी हिंदुस्थानातील कलाकौशल्याचे प्रदर्शन उपडताना केलेल्या मोहक भाषणात आपणास उपदेशिल्याप्रमाणे आह्मी आपल्या देशातील कलाकौशल्य व हुन्नर यांचे पुनरुज्जीवन केल्याशिवाय आपला ऊर्जित काळ खचित यावयाचा नाही, आणि नुमत्या उच्च शिक्षणाच्या प्रसाराने आमचे राष्ट्र कदाहि वर डोंगे काटणार नाही ! राष्ट्राचा उत्कर्ष व्हावयास उच्चशिक्षण व धंदेशिक्षण याचा श्रेयस्कर मिलाफ होणे अत्यावश्यक आहे.

या अत्यंत महत्वाच्या गोष्टीमध्ये आमच्या पुढाऱ्यांचे दुर्लक्ष्य होत चालले असता, त्यांना शुद्धीवर आणण्यासाठीच की काय न कळे, आपल्यापैकी काहीं तरुण होतकरू मंडळी स्वस्वुपाने व आवडीने या नवीन मार्गाचे अवलंबन करून आपल्या देश-वंधूस उदाहरण घालून देत आहे, ही मोठ्या समाधानाची गोष्ट समजली पाहिजे अशा मार्गदर्शन होतकरू तरुणांपैकी आमचे मित्र सुप्रसिद्ध शिल्पकलाविशारद श्रीयुत गणपतराव काशीनाथ ह्यांचे याचा अल्प परिचय मनोरंजनाचे वाचनास करून देण्याचे आज आह्मा योजिले आहे

श्रीयुत गणपतराव हे जातीने सोमवंशीय क्षत्रिय पाठारे असून याचा जन्म १८७९ साला पुणे येथे झाला गणपतरावांचे वडील विद्याभिलाषी असून यांनी पुण्यात लष्करी अकाउंट खात्यात नोकरी करून चांगला नैमित्तिक संपादन केला हे हल्ली सरकारी पेन्शनर आहेत गणपतराव हे त्यांचे चवथे चिरजीव बाळपणा गणपतरावांचे एका वडील वधु पुणे येथील एंजिनिअरिंग कॉलेजात शिकत असताना घरी ड्राइंग वगैरे काढित असत व त्यांना गणपतीच्या वगैरे मातीच्या मूर्ति करण्याचा-हि नाद असे तेव्हापासूनच छोट्या गणपतरावामध्ये या कलेची आवड उत्पन्न होऊन तिची त्यास बाळपणात गोडी लागली ते कागदावर चित्रे काढू लागले व पुढे मातीचे पुतळेहि बनवू लागले आणि पुढे या कलेत याची स्वाभाविक गति एवढी झाली की, मुंबईच्या चित्रशाळेत प्रवेश करण्याच्या आधाच ह्याणजे आपल्या वयाच्या बाराव्या किंवा तेराव्या वर्षी यांना आपल्या धाकट्या भावाचा एक मातीचा बस्ट ( छातीपर्यंत पुतळा ) हुबेहुब बनविलेला पाहून सर्वांस अचंबा वाटला !





H's Holness The late Shankaracharya  
of S nger Mutt

बुद्धि, योजनाशक्ति, धोरण वगैरे राष्ट्रोन्नतिपर गुणांचा पारतंत्र्याच्या वेडीनें द्वाणा, पाश्चात्यांच्या सद्गुणांमध्ये दुर्लक्ष्य म्हणून त्यांच्या फक्त दुर्गुणांचेच अनुकरण केल्यामुळे द्वाणा, अगर अन्य काणत्याहि कारणांमुळे द्वाणा, आमच्यामध्ये अगदाच लेप झालेला आहे आणि द्वाणूनच आमचें राष्ट्र सांप्रत प्रस्तुतची दीनदशा भोगित आहे देशात धर्देशिक्षणाचा प्रसार झाल्याशिवाय, जपानाप्रमाणे पाश्चात्यांचे उद्योगपद शिष्टून त्यांचा आपल्या देशात फैलाव होईल असे केल्याशिवाय, हिंदुस्थानचे व्हाय-सराय लार्ड कर्जनसाहेब यांना दिली येथे राज्यारोहणानिमित्त भरलेल्या दरबारचे प्रसर्गा हिंदुस्थानातील कलाकौशल्याचे प्रदर्शन उघडताना केलेल्या मोहक भाषणात आपणास उपदेशित्याप्रमाण आद्व्या आपल्या देशातील कलाकौशल्य व हुन्नर यांचे पुनरुज्जीवन केल्याशिवाय आपला ऊजित काळ खचित यावयाचा नाहा, आणि नुसत्या उच्च शिक्षणाच्या प्रसाराने आमचें राष्ट्र कधीहि वर डोने काटणार नाहा ! राष्ट्राचा उत्कर्ष व्हावयास उच्चशिक्षण व धर्देशिक्षण याचा श्रेयस्कर मिलाफ होणे अत्यावश्यक आहे

या अत्यंत महत्त्वाच्या गोष्टींमध्ये आमच्या पुढाऱ्यांचें दुर्लक्ष्य होत चाललें असता, त्यांना शुद्धीवर आणण्यासाठीच की काय न म्हळे, आपल्यापैसा नाहा तरुण होतकच मंडळी स्वयंपूर्णने व आवडीनें या नवीन मार्गांच अवलंबन म्हणून आपल्या देश बंधूस उदाहरण घालून देत आहे, ही मोठ्या समाधानाची गोष्ट समजली पाहिजे अशा मार्गदर्शन होतकच तरुणांपैसा आमचे मित्र सुप्रसिद्ध शिल्पकलाविशारद श्रीयुत गणपतराव काशीनाथ ह्यांचे याचा उत्प परिचय मनोरंजनाचे वाचकास म्हणून देण्याच आज आदर्श योजिले आहे

श्रीयुत गणपतराव हे जातीनें सोमवंशीय क्षत्रिय पाठारे असून याचा जन्म १८७९ साला पुणे येथे झाला गणपतरावाचे वडील विद्याभिलाषी असून यांनी पुण्यात लष्करी अकाउंट सात्यात नोकरी म्हणून चांगला तैफेस संपादन केला हे हला सरकारी पेन्शनर आहेत गणपतराव हे त्याच चवथे चिराचीव वाळपणा गणपतरावाचे एक वडील बंधु पुणे येथील एजिनिअरिंग कॉलेजात शिक्षित असताना घरा द्राइंग वगैरे काटित असत व त्यांना गणपतीच्या वगैरे मातीच्या मूर्ति करण्याचा हि नाद असे तेव्हापासूनच छोट्या गणपतरावांमध्ये या कलेची आवड उत्पन्न होऊन तिचा त्यास वाळपणात गोडी लागली ते ऋगदावर चित्रे काढ लागले व पुढ मातीचे पुतळहि बनवू लागले आणि पुढ या कलेत याची स्वाभाविक गति एवढी झाली की, मुंबईच्या चित्रशाळेंत प्रवेश करण्याच्या आधाच द्वाणजे आपल्या वयाच्या बाराव्या किंवा तेराव्या वर्षी यांना आपल्या धाकट्या भावाचा एक मातीचा वस्त ( छातीपर्यंत पुतळा ) हुबेहुब बनविलेला पाहून सर्वास अचंबा वाटला !



His Holiness The late Shankaracharya  
of Sringeri Math

श्रीयुत गणपतराव याचा मराठी अभ्यास पुण्यात झाला पुढे त्याच्या वडिलानी पेनशन घेतल्यावर पुणे सोडून ते सहकुटुंब मुंबईस येऊन राहिले मुंबईस आल्यावर गणपतरावजाना इंग्रजी अभ्यासास सुरवात केली व पाच यत्ता पुण्या झाल्यावर त्या अभ्यासाचा राजीनामा देऊन आपल्या आवडत्या विषयाकडे आपला मोर्चा फिरविला सन १८९१ साला त्यांना सर जे जे स्कूल आफ आर्ट ( कलाभुवन ) मध्ये प्रवेश झाला येथे एर अति महत्वाची गोष्ट नमूद करणे जरूर आहे की, गणपतरावान्या वडिलाना मोठ्या चॅम्सपणाने व वारकाईने याच्या वाळपणापासून चित्रकलेकडे असलेला याच्या बुद्धीचा स्वाभाविक कल ओळखून त्याला कोणत्याहि प्रकारचा अडथळा न आणता व आरंभ वणिलेल्या अलीकडील अपायकारक धोपटमार्गात दुराग्रहाने त्यास न शिरविता मोठ्या शहाणपणाने त्याची आवडती कला त्यास साध्य करून घेण्यास आपली पूर्ण समिती व उत्तेजन दिले ! आणि याचा परिणाम त्यास व त्याच्या चिरजीवास-उभयतासहि-मिती श्रेयस्कर झाला, हे पुढील हसीगतीवरून सहज म्हणून येईल त्याचे पासून हा धडा सर्व वडिलानी अवश्य शिकला पाहिजे कारण त्याच्याप्रमाणेच ते जर आपल्या मुलावर घालीक नजर ठेऊन त्याच्या बुद्धीचा कल कोणत्या विद्येकडे किंवा कलेकडे आहे हे जाणून घेण्याचा प्रयत्न करतील व त्या धोरणानेच त्याच्या शिक्षणाची तनवीज ठेवताल तर उभयपक्षा कल्याण होऊन दशात खरी विद्वान् व अनेकश्लानिष्ठात मंडळी लवकर पैदा होईल व देशोन्नीचा मार्ग सुसंस्कार होईल यात तिलप्राय शक्य नाही

गणपतरावाना स्कूल आफ आर्टच्या अथपासून इतिपर्यंत सर्व अभ्यासक्रमात एवढे प्रावीण्य संपादन केले की, तेथील प्रत्येक परीक्षा ते पहिल्या तडाग्याला पसार होऊन प्रत्येकीत अग्रस्थान पट्टावित व अनेक प्रशसापत्रे, वक्षिसे व सोन्याचादीचा पदके मिळवित गेले

गणपतरावाचा अभ्यासक्रम पुरा झाल्यावर त्यांना त्याच शास्त्रे पेरिटिंग ह्याने चितारकामान्या वर्गाच्या अध्यापकाची जागा देण्यात आली गणपतरावांनी योद्ध्या अवघात आपल्या उत्तम कामगिरीने व सौजन्याने आपल्या छात्रवर्गाचा मन आपल्या कडे वराच वेधून घेतला गणपतराव त्याच कामावर राहिले असते तर त्याची नि शक्य लवकरच वटती झाली असती कारण त्याच्यावर वरिष्ठ अध्यापकांचे फारच प्रेम होतें परंतु अशा तऱ्हेने स्वतास बाधून घण्याची त्यास मुर्जीच इच्छा नव्हती आपल्या आवडत्या विषयाचे ह्याने शिल्पशास्त्राच पूर्णज्ञान मिळविण्याची त्याची वळकट इच्छा होती व तात चांगलेच यश मिळवून तेच काम पुढे स्वतःपणाने चालविण्याचा त्याचा निश्चयहि झाला होता या व इतर कारणामुळे त्यांना स्कूल

आफू आर्टचा संवध लवकरच तोंडावा लागला हे काहा अशा ठीक झाल कारण त्याचें तारनालिङ्ग नुस्मान जरी झाले, तथापि ते आपल्या कौशल्याने आपल्या मायभूमीचें प्रियभूषण होतील हे नि सशय आहे वट्टाच्या लाभाने नोकरातच गुतून राहिल्यामुळे बुद्धिवान् व हुषार माणमे आपल्या आवडीच्या उद्यागात, कलेत, शिवा विद्येंत पूर्णता मिळविण्यास रक्षा निरूपयोगी होतात व पर्यायाने देशाच किती अहित करतात, याचा अनुभव अलीफडे थोड्यावहुत प्रमाणानें पुन्हा असलेच

गणपतरावांचा आग्रहा विषय जो शिल्पशास्त्र (Sculpture) त्यासंबंधी शिक्षण त्यास शब्देत अस फारच थोडके मिळाले कारण, हा विषय शिल्पविद्या संवधा तत्परीज आपल्या येथील स्कूल आफ आर्टमध्ये फारच थोडी आहे हा विषय शिल्प ह मोठ्या रचनेचें काम आहे तशात उत्तम युरोपीयन शिल्पकार हिंदुस्थानात एरहि नाहा एतद्देशायात तर त्याच नावाहि घ्यावयाला नसा एवढ्या भयंकर जडचणास न डगमगता थोडक्या अवघात स्वयस्फूर्तानें व स्वप्रयत्नान त्या कलेचें ज्ञान संपादन करून गणपतरावांना तात एवढे यश मिळविलें, हें काहा लहानसहान काम नव्हे यावरून त्यांच्या दीर्घधोऱ्याची, अचाट प्रयत्नाची व विलक्षण बुद्धिमत्तेची चांगलाच साक्ष पडते

लवकरच गणपतरावांना सुप्रसिद्ध त्रिद्वान् व रमायनशास्त्रज्ञेचे प्रो० गज्जर यांच्या आश्रयाने त्यांच्याच गिरगावातील रसायनशालेच्या भव्य इमारतीच्या एका भागात आपला स्टुडिओ सज्ज करून काम करण्यास सुरवात केली १८९५ सालापासून गणपतराव आपण केलेल्या मूर्ती व इतर कामे प्रदर्शनास पाठवू लागले पहिल्याच साला त्यास मुंबई आर्ट सोसायटीच चित्रनामाचे पदक मिळाले पुढील साला यास दान पदकें मिळाला एर 'विक्टोरिया मेडल' उत्तम शिल्पकामाकरिता व दुसरें 'मया मेडल' चितारकामात प्रावीण्य संपादल्यावद्दल यापुढ प्रतिवर्षी ह मुंबईस भरत असलेल्या चित्रकलाप्रदर्शनामध्ये आपला चित्र वर्गरे ठवित असत व त्यांच्या पुष्कळ चित्रास प्रदर्शनात परीक्षकांन्हुन गुणवर्णनपर मौल्यवान् पत्रकें, बक्षिस व पदकें मिळाला आहेत तथापि ज्याच्या योगाने त्याचें नाव इंग्लंडापर्यंत गेले ता ह्युस्टर आफ पारिस नावाच्या एर प्रकारच्या चुन्याच्या भुकटीचा पुतळा त्यांना १८९६ त तयार केला हा देखील त्यांना मुंबई कलाकौशल्य प्रदर्शनाकरिता कला होता यालाहि भावनग रच्या महाराजाचें बक्षिस व रौप्यपदक मुंबई आर्ट सोसायटीन्हुन देण्यात आले हा पुतळा मनुष्याच्या उचाचा असून त्याची टेरणहि मोठी सुरेख साधली आहे एर तरुण सुंदर स्त्री न्हाऊन माखून व सुंदर वस्त्रालंकार परिधान करून देवमंदिरास चालली

आहे व तिच्या एका हातात जलपात्र व दुसऱ्या हातात पुष्पे वंगरे पूजासाहित्य आहे, असे या पुतळ्यात फारच मोहकरीतीने दाखविले आहे गव्हर्नर, गव्हर्नर जनरल वंगरे अधिकारी व चित्रकलेत प्रवीण असलेली गुणपरीक्षक मंडळी या सर्वांना या पुतळ्याची फारच प्रशंसा केली आहे मुंबईच्या टाईम्समनारानी या कामाची तारीफ करताना म्हटले ना, 'सदहुं पुतळ्याचा कर्ता अलौकिक बुद्धिमत्तेचा माणूस असला पाहिजे।' मुंबईच्या आर्टस्कूलचे प्रिन्सिपाल ह्याणजे गणपतरावाचे गुरु यांनी शिष्यादिच्छेत् पराजय या उत्कीप्रमाणे याचे मोठ्या आनंदाने अभिनदन केले व म्हटले की, 'गणपतराव हे हिंदुलोकांमध्ये एक उज्जत गुणी पुरुष आहेत।' प्रसिद्ध चित्रकार राजा रविवर्मा यांनी सदहुं पुतळा पाहून 'आजपर्यंत एतद्देशीयांच्या हातून निर्माण झालेल्या अशा प्रकारच्या पुतळ्यात रा. गणपतराव यांचे काम सर्वात सुपर झाले आहे' असे उद्गार मारले आहेत हिंदुस्थानचा अनुभव अमलेले व विशेषत. हिंदुस्थानातील कलाकौशल्याचे चहाते व खरे मर्मज्ञ वृद्ध आग्लोइडियन पेन्शनर मर जार्ज वड्वुड यांनी विलायतेत शिल्पकलाविषयक एका मासिक पुस्तकात असे प्रसिद्ध केले की 'गणपतरावांच्या अत्युत्तम पुतळ्याचे आपल्यान्याने वर्णन करणे अशक्य आहे।' हे काम १००० रुपयास मुंबई स्कूल ऑफ आर्टच्या अधिकाऱ्यांना विस्त घेऊन सर्व लोकांम ते अनायासे दिसावे ह्याणून झालेल्या भव्य प्रदर्शनदालनात अगदी मध्यभागा ठेविले आहे व तेथे ते फुलट पहाण्याची सर्वांस मोक्कीक आहे याच दालनात ठेवलेल्या प्राक व रोमन देवदेवतांच्या फार प्राचीन पुतळ्याचे हुबेहुब शास्त्रचे नमुन्याबरोबर या पुतळ्याची तुलना करून पाहिल्यानंतर "धन्य आहे या मूर्तिकाराची! यांनी आज आपले नाव राखिले ईश्वर यास चिरायु करो!" असे आदरयुक्त उद्गार तोंडातून सहज निघून यांच्याबद्दल अभिमान वाटणार नाही, असा आर्थभूमीचा हृदयशून्य पुत्र विरळाच सापडेल। आझी आमच्या प्रिय वाचकांपैकी ज्याम सधे असेल त्यास एकदा हे दालन पाहून येण्याविषयी आग्रहपूर्वक विनंति करतो।

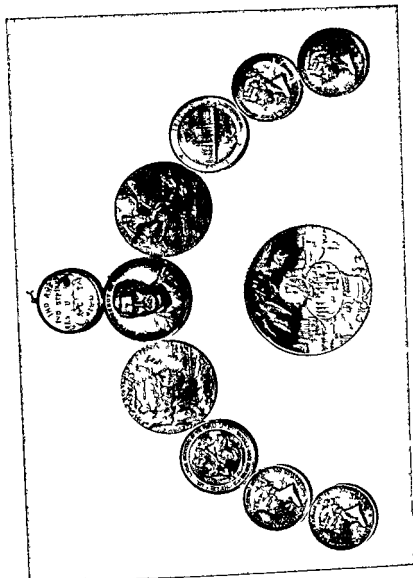
गणपतरावाचे दुसरे मोठे काम म्हटले ह्याणजे मुद्दाम पारिसच्या प्रदर्शनाकरिता तयार केलेला सरस्वतीचा शास्टर आफ् पारिसचा पुतळा होय हा पुतळा पहिल्या पुतळ्याप्रमाणे किंबहुना त्याहूनहि जास्त सुपर झालेला आहे सरस्वती आपल्या मोरावर एक पाय ठेवून उभी आहे व हातांनी वीणा वाजवित आहे, असा देखावा या चित्रात दाखविला आहे एकंदर चित्राची उंची मोरासह सुमारे नऊदहा फूट आहे मूर्तीचे ध्यान प्रेमळ व सौम्य असून तिची एरदर ठेवणहि फार मनोहर साधली आहे पारिसच्या प्रदर्शनात मोठा गौरव होऊन गणपतरावाम याबद्दल त्या प्रदर्शन समिटीकडून

‘ आनरेबल मेन्शन डिग्रेमा, ’ ह्मणजे गौरवार्थसूचक चर्मपत्र व ग्रॅन्ड मेडल हा देण्यात आला पारिसहून सुवर्ंस येत असताना हा पुतळा दुर्दैवाने फार छिन्नविच्छन्न झाला व अशा स्थितीतदेखील त्या पुतळ्याचे वरील वर्णिलेले गुण स्पष्ट रीतीन दिसण्यात येतात ह्मणून, जरी हा पुतळा साफ नष्ट म्हणू टाकावा असें गणपत रावाच्या मनात आले होते, तथापि मित्रमंडळीच्या आग्रहावरून तो नीट रीतीने त्या स्टुडिओत माडून ठेवण्यात आला आहे

याचें तिसरें मोठें काम ह्मणजे भिल्मिणीचा वेप धारण केलेल्या पार्वतीचा पुतळा होय हा उचीनें पाच फूट आहे पार्वतीनें वन्यस्त्रियाप्रमाण डोईसभोंवती साधी पुष्पमाला धारण केली आहे वस्त्र चापूनचुपून परिधान केले आहे पायात वहाणा घातल्या आहेत व हातात मोठा तिरकमठा घेतला आहे अशा तऱ्हेचा हा पुतळा वरील दोन पुतळ्याप्रमाणेच सुवर् व मोहक बटला आहे, हें या अनन्या आरम्भा दिलेल्या चित्रावरून सहज दिसून येईल हा पुतळा एडवर्ड वादशहाच्या राज्यारोहणानिमित्त दिली येथे भरलेल्या दरबाराच्या प्रसर्गा हिंदुस्थानचे व्हाइसराय लॉर्ड कर्झन यांना उघडलेल्या हिंदुस्थानातील कलाकौशल्याच्या प्रदर्शनाकरिता मुद्दाम तयार करण्यात आला होता प्रदर्शनाचे व्यवस्थापक डॉ वॉट हे प्रदर्शनाकरिता वस्तु गोळा करण्याकरिता हिंदुस्थानात ठिकठिकाणा फिरत असता सुवर्ंस आले व ते गणपतरावाचा स्टुडिओ पाहण्याकरिता गेले ते त्याचा कामें पाहून फार आनंदित झाले व त्यांना गणपतरावास आपलें नाम दिलीस प्रदर्शनाकरिता पाठविण्याचा अत्याग्रह केला, त्यामुळे जरी या वेळी त्याची प्रकृति बरीच नादुरस्त होती तरी डॉ वॉट याच्या विनंतीस मान देण्याकरिता काहातरी काम त्यांना हाता घेणें भाग पडल आणि भिल्मिणीचा पुतळा हें त्याचे निष्पन्न होय प्रकृति नादुरस्त, मुदत थोडी ह्मणजे अवधी महिन्या दीड महिन्याचीच असे असूनहि हें काम उत्कृष्ट बटलें, यावरून गणपतरावाच्या कुशलतेची प्रशंसा करावी तेवढी थोडीच

या दिली येथील प्रदर्शनात शिल्पकामाच्या दालनात सर्व हिंदुस्थानातून आलेलीं जा काहा पाचसात कामे माडण्यात आला होता त्यात वरिष्ठ जागा या भिल्मिणीला व हिन्द्यासोबत सुवर् आर्टस्कुलामार्फत पाठविण्यात आलेल्या याच्याच मागे वर्णिलेल्या मंदिरपथगामिनाला देण्यात येऊन त्यास पहिलें वक्षिस व सुवर्णपदक हीं देण्यात आला भिल्मिणीचा पुतळा हल्लीं याच्या स्टुडिओत आहे

या वरील तीन मोठ्या कामाशिवाय गणपतरावाचा दुसराहि पुष्कळ कामें नावा जण्यासारखा आहेत त्याची थोडीशी माहिती खाल देतो —



Medals awarded to us



( १ ) स्नानानंतर ( After bath ) नुक्तीच आघोक आटोपून आलेल्या एम स्त्रीचा हा एम ग्रास्टर आफ पारिमिचा लहानसा पुतळा मुबईतील कलाकौशल्यच्या प्रदर्शनासाठी गणपतरावांना १८९५ साली तयार केला याबद्दल त्यास भाव नगरच्या महाराजांचे धर्मिस व मुबई आर्ट सोसायटीचे रीषपदक ही देण्यात आली हे कामहि येथील स्कूल आफ आर्टने याजपासून विस्तृत घेऊन शाळेच्या प्रदर्शन दालनात ठेविले आहे

( २ ) प्रसिद्ध पार्सी डॉक्टर टेमुलजी भिमाचा नरिमान याचा सगमरवरी दगडाचा वस्त ( छातीपर्यंत पुतळा ) हा मुबई येथील पार्सी लाइग-इन-हॉस्पिटल ( सूतिकालय ) स्थापन करण्यात डा नरिमान यांना जे अविश्रात श्रम व मेहनत केली त्याबद्दल स्मारक द्याणून त्याच गृहात समारभाने उघडण्यात आला हा पुतळा हुबेहुब उतरला द्याणून त्यास ठरलेल्या किंमतीशिवाय निराळे धर्मिस खा व एम् सी मर्झवान, मुबई म्युनिसिपालिटीचे माजी एग्जिस्ट्युटिव एजिनिअर, यांना दिले एवढे जरी झाले, तरी हा पुतळा उघडण्याच्या समारभप्रसंगा मोठमाख्या गृहस्थानी या कामाची अतिशय तारीफ केली असताहि गणपतरावांच्या नावाचा उल्लेखहि त्या ठिकाणा होऊ नये, ही किती दुःखाची गोष्ट आहे ! सुदैवाने ध्रीयुत धरत यांना नंतर गणपतरावांचे नाव मुबई गॅलॅरी दैनिक पत्रातून जाहीर केले नसते, तर लोकांस हे समजलेहि नसते हा एतदेशीयाने केलेला सगमरवरी दगडाचा पहिलाच पुतळा होय

( ३ ) मराठीचे प्रख्यात व्यापारी मि णच् जे रुस्तमजी याचा सगमरवरी दगडाचा वस्त ( छातीपर्यंत पुतळा )

( ४ ) मयत शेट वरजीवनदास माधवदास याचा सगमरवरी दगडाचा वस्त हा मोठ्या समारभाने मुबईत माधववागेत उघडण्यात येणार आहे असे समजते

हे दोन्ही पुतळे उत्तम वटल्याबद्दल यांना मालमना ठरलेल्या किंमतीशिवाय निराळा धर्मिस दिला

( ५ ) मयत शेट नसरवानजी जे वाडिया याचा सगमरवरी दगडाचा वस्त

( ६ ) कै० रा सा विश्वनाथ नारायण मडलिक याचा ग्रास्टर आफ पारिमिचा वस्त या वस्तची हनीगत फार चमत्कारिक व विस्मयकारक आहे द्याणून ती थोडक्यात येथ देतां कै मडलिक याचे स्मारक द्याणून एक सगमरवरी दगडाचा वस्त करण्याचे ठरल्यावर स्मारक कमिटीने शिरस्त्र्याप्रमाण विलायतेस धाव घेतली सगमरवरी दगडाचे पुतळे करण्याच्या पूर्वी मनुष्याच्या फोटोवरून एक शाईचा पुतळा

प्रथम तयार करतात व त्या पुतळ्याचा फोटो पहिल्या फोटोशा निवा मूळ मनुष्याच्या स्वरूपाशी जमला ह्मणजे मग सगमरवरी शिळा घडण्यास प्रारंभ करितात सदर प्रसंगा विलायतेंतील कारागिराकडून शाईच्या पुतळ्याचा फोटो इन्डे पसतीकरिता आला तो रमिटीत अगदीच नापसत ठरला तेव्हा स्मारक कमिटीन तें काम येथील स्कूल आफ आर्टिफडे सोपविले परंतु त्यांना तयार केलेले दोन्ही पुतळे कुचक्रामाचे ठरले व पैमेहि फुग्ट गेले ! कारण त्या दोहाबद्दल कमिटीस निमततर द्यावी लागलीच ! एवढे झाल्यावर मग कमिटीस विचार्या गणपतरावाची आठवण झाली व त्यांना त्याचेरडे धाव घेतली परंतु ज्या अर्थी कमिटीस त्यांच्याकडून फक्त शाईचा पुतळाच पाहिजे होता व सगमरवरी पुतळा त्यावरून विलायतत तयार व्हावयाचा होता, त्या अर्थी ते काम त्यांनी पत्करण्याचे नाकारलें ह्यावर या कामासंबंधाने विलायती कारागिराशा आधाच करारमदार होऊन चुकल्यामुळे आमचा नाइलाज आहे अस रमिटीने त्यास कळविले आणि अशा कामे वारवार निघत असतात व ता यापुढें तुझ्यासच देऊ असें आश्वासन देऊन गणपतरावांना मडलिनाचा शाईचा पुतळा करून देण्याविषया जाग्रहाचा विनंति केली सर हरत्रिसनदास नरोत्तमदास यासारखा बडीबडी मडली यात पडल्यामुळे व गणपतराव स्वभावतःच फार भिडस्त असल्यामुळे त्याचा नाइलाज होऊन त्यांना ती विनंति मान्य करून पुतळा तयार केला व तो रमिटीच्या फार पसतीसहि उतरला पुढे तो रमिटीने गणपतरावा पासून विभक्त घेऊन विलायतेंतील कारागिराकडे पाठवून दिला व त्यावरून सगमरवरी दगडाचा पुतळा तयार होऊन तो मुंबईम आला तरी देखील तो बटावा तसा बटला नाहाच ! हा पुतळा सांप्रत मुंबई म्युनिसिपालिटीच्या मारपेरेशन ह्याला देवण्यात आला आहे

पुढे कर्मधर्मसंस्थागानें हक्करच शेट नगरवानची माणकजी पट्टि याच स्मारक ह्मणून त्याचा सगमरवरी दगडाचा पुतळा करण्याच ठरल व त्या स्मारक कमिटीमध्ये मडलिना स्मारक कमिटीचेच काहा सभामद होते त्यांना गणपतरावांना मडलिनाचा शाईचा पुतळा त्यांच्याकडून करवून घेताना दिलेल्या आश्वासनाची आठवण दिली त्यावर एवढा मोठा जबाबदागीचा कामे अगावर न घेण्याविषयी कमिटीने त्याग उपदेश तर केलाच, परंतु राम बराबर न झाल्यामुळे नुस्तान भरून देण्याविषया कोणातरा मोठ्या इगमाची हमी मागितली ! गणपतरावांम आपल्या कामासंबंधा खात्री असल्यामुळे त्यांनी ही हमीदेखील पत्करिली व प्रो गज्जर हे जामीन राहण्याम मोठ्या मुलीने तयार झाले तरीदेखील शेवटी कमिटीने गणपतरावांम दाद न देता हलक्यापणाने तें काम विलायतेंमच पाठवून दिले ! तें अद्यापि तयार होऊन आले

नाही. आल्यानंतर तो पुतळा कसा राय बठला आहे हे पाहण्यास सापडेलच. त्या विपरीत मध्या बोलणे वाजवी होणार नाही परंतु तो कसाहि बठला तरी एवढेच स्पष्ट होते की, ज्याच्या अंगा खरोखर गुण असेल त्यास उत्तेजन देऊन पुढे आणण्याची जी एक स्वदेशाभिमानप्रेरित बुद्धि असते ती आपल्यामध्ये मुळाच नाही. ह्याने आम्ही स्वाभिमानशून्य व स्वदेशाभिमानशून्य आहो, असे मोठ्या दु खाने ह्याणावे लागते

( ७ ) शेट बमनजी दिनशा पेटिट याजरितां तयार केलेला झोरोआस्टरचा संगमरवरी बस्ट.

( ८ ) सर हरकिसनदाम नरोत्तमदास याच्या ' नरोत्तमदास म्यानशन ' करिता तयार केलेली गणपतीची शाईची मूर्ति

( ९ ) सुरत येथील सार्वजनिक कारंजाचा ग्रास्टर आफ पारिसचा मॉडेल

( १० ) मुंबईचे प्रसिद्ध कापडाचे व्यापारी शेट म्हाण हर्जीवन याचा सगम-रवरी दगडाचा बस्ट

( ११ ) राजापूर येथील सच्छील व वयोवृद्ध पुरुष काका पुराणीक ऊर्फ रघुनाथ महाराज याचा संगमरवरी दगडाचा पुतळा. हा पनवेल येथील श्रीधूतपापेश्वरआरोग्य-मंदिरात नुस्ताच मोठ्या समारंभाने प्रतिष्ठित करण्यात आला हा पूर्ण आमाराचा अमून यात महाराज आमनोपविष्ट दाखविले आहेत. याची मुद्रा व शरीराची ठेवण यात अगदी हुबेहुब साधली असून एंर्दरीत हे काम फारच प्रशंसनीय झाले आहे

याशिवाय साली लिहिलेली कामे गणपतरावाच्या स्टुडिओत साप्रत चालू आहेत -

( १ ) कोन्हापूर दरबारकरिता ब्हिक्टोरिया राणीसाहेबाचा बस्ट.

( २ ) अमदावाद येथील ब्हिक्टोरिया स्मारक कमिटीकरिता ब्हिक्टोरिया राणी साहेबाचा संगमरवरी दगडाचा पुतळा ( दगडी बैठक व छत यासहित ). हा साधारणपणे मुंबईत एस्लनेडवर असलेल्या राणीसाहेबाच्या स्मारकाच्या उंचीचा होईल याचा ग्रास्टर ऑफ पारिसचा संपूर्ण छोटा मॉडेल ( नमुना ) फारच सुबक व रमणीय बठला असून तो अमदावादचे कलेक्टर मेहरवान डाडरेटसाहेब, स्मारक कमिटीचे अध्यक्ष, याच्या फार पसंतीस उतरला आहे

येथपर्यंत याच्या लहानमोठ्या कामासंबंधी ब्रोन्ट माहिती झाली गणपतराव हे ह्या शिल्पसामासंबंधी एर अत्यंत उपयोगी यंत्र बनविण्याच्या प्रयत्नात आहेत ईश्वर कगे व त्यास त्यात पूर्ण यश मिळो.

गणपतरावजी हे स्वभावाने अतिशय नम्र व विनयशील असून फार मनमिळाऊ आहेत डामडौल व गर्व याचातर लेशहि त्यांच्या ठिगणा नाही बोलणे फारच

माफक. या स्वभावाचा परिणाम जरी त्याच्या धंद्यास प्रतिफल आहे, तथापि स्वभाव तो स्वभावच ! फार काय, याच्याकडे जो कोणी जाईल त्यास याच्या अतिशय साधेपणावरून नामांकित शिल्पकार गणपतराव ह्याने ते हेच की काय, असा संशय उत्पन्न होतो ! एकंदरीत याच्याकडे पाहिले ह्मणजे

‘ भवन्ति नम्रास्तरव. फलोद्गमैर्नवाम्बुभिर्दूरिविलम्बिनो घना ’

या कविकुलगुरू मालिदासान्या उत्तीची आठवण झाल्याविना रहात नाही !

गणपतरावांनी आपल्या कामात जरी एवढी कुशलता व एवढे यश संपादन केले आहे, तरी अद्यापपर्यंत शिल्पक्षेत्त आपली गति फारच थोडी झाली असून तात शिमावयाचे अजून वरेंच राहिले आहे असे उद्गार त्याच्या तोडून वारंवार निघत असतात आणि यासाठीच युरोपात जाऊन तेथील प्रसिद्ध विद्यालयामध्ये जगमान्य शिल्पकारांच्या हाताखाली शिक्षण मिळवून ही कला पूर्ण साध्य करून घेण्याचा त्याचा मनोदय आहे या कामास पैशाची भक्कम अनुकूलता असणे जरूर आहे ह्मणून मदत मिळविण्याकरिता याच्या वतीने किलेक थोर व विद्वान् मंडळीने पुढील दिवसपर्यंत बरीच खटपट चालविली होती, परंतु तीस देशाच्या दुर्दैवाने यश आले नाही ! आपल्या देशात श्रीमंत लोक व सरदार मंडळी, गायकवाड सरभारसारखे विद्याभिलासा राजेरजवाडे यांची वाण नसता व धर्देशिक्षणाची आवश्यकता सर्वांस मान्य असताहि गणपतरावासारख्या बुद्धिवान्, गुणवान् व योग्य तरणास युरोपात जाऊन आपले ज्ञान परिपूर्ण करण्यास लोभाश्रय मिळू नये ही महदुःखाची गोष्ट आहे ! ज्या देशामध्ये नाचरंग, तमाशे, बैठका वगैरेसारख्या प्रभारामध्ये हजारों रुपयाचा खुराडा होऊन जातो, तेथे अवघे पाचदहा हजार रुपये देशोत्तरीच्या महत्कार्याकरिता गोळा होऊ नयेत, यापरती अधिक लाजिरवाणा व खेदकारक गोष्ट ती कोणती ? हें सर्व आह्मास कळत असूनहि आमच्या देशाच्या खडतर दुर्दैवाने आह्मी पक्के निगरगट बनून राहिलो आहोंत ! असो द्रव्याची साधारण अनुकूलता झाली ह्मणजे स्वताच्या खर्चाने विलायतेस जाऊन आपला इष्ट हेतु साधण्याचा गणपतरावाचा निश्चय कायम झाला आहे परंतु द्रव्याची अनुकूलता त्याच्या धंद्याच्या भरभराटीवर अवलंबून आहे अशा दृष्टीने पाहिले तरी त्याच्या देशवाधाकडून त्याला मिळविें तितके उत्तेजन मिळत नाही कलाकौशल्याचा संग्रह करणारे धनिक लोक व राजेरजवाडे यांनी याच्यासारख्या हुपार देशवाधवाला आश्रय दिल्यास त्यांना देशसेवा व गुणाचा सत्कार केल्याचे श्रेय अवश्य येणार आहे परंतु ज्या देशात कर्तव्यसूर्य अजून उगवला नाही व जो देश कुंभकर्णासारखा अज्ञानाधारातच घोरत पडला आहे तेथे ती सेवा करावी कीणी आणि ते श्रेय घ्यावे कीणा ? गणपतरावासारखे होतम्ह व

निष्णात शिल्पकार आपणामध्ये असताना स्मारकें करण्याच्या खटपटात गुतलेले लोखण पुतळ्यावरिता यूरोपाकडे धाव घेत आहेत, हे त्याच्या कर्तव्यपरास्मृतीचे व स्वदेशाभिमानशून्यतेचे चिन्ह नव्हे तर कशाचे ? विशेष आश्चर्याची व खेदाची गोष्ट हा की, आमच्यातील ज्या लोकांचे अगा त्यास उदार आश्रय देण्याचे किंवा साहाय्य करण्याचे सामर्थ्य सुदैवाने आहे असे गृहस्थ वेळ आली असता प्रसंगविशेषा दिलेले वचन विसरूनदेखील आपल्या शहरातील स्वदेशा कारागीर सोडून परदेशात धाव घेतात मग ते परदेशी कारागीर गाडाभर पैसे घेऊन घोड्यांचे चित्र पाहिजे असता गाढवाचे चित्र पदरात बाधित असले तर ते त्यास चालत ! याचा प्रत्यक्ष उदाहरणें मागे सांगितलेल्या कै वा मडलिन व शट न मा पेटिट याच्या पुतळ्याचा होत

असो ही कर्मरुहाणी आता पुष्कळ झाली शेवटा उपाय एवढाच का, आपण सर्वांना दयामय प्रभूला अनन्यभावे शरण जाऊन त्याची प्रार्थना करावयाची ना, हे प्रभो, तू आझास सद्बुद्धि दे व आझास नेहमा आमच्या कर्तव्यामबधानें जागृत ठेव आमच्या गणपतरावासारख्या होतरू तरणास दार्यायुष्य दे त्याची मनीषा सफल कर त्याच्यासारखे अनेक पुत्र या आमच्या प्रिय आर्यभूमातस दे आमच्या देशावरील सत्ताची बाबटळ दूर करून सतत तुझ्या कृपेचा वर्षाव कर आमच्या दशाची अवनति दूर कर व त्यास उत्ततिपथाप्रत ने हे प्रभो, तुझ्या कृपाछत्राखाला आझाम व आमच्या आर्यभूमातेम सदैव ठेव आपली ही प्रार्थना तो जगत्पिता पूर्ण करो

करमणूक.

( ताराख १२ माह एप्रिल सन १९११ )

कै० वा० नामदार न्यायमूर्ति महादेव गोविंद रानडे याचा पुतळा

हा पुतळा मुंबईतील कूपरजच्या कोपऱ्यावर नवीन बांधल्या जाणाऱ्या शास्त्रीय विद्यालयाचे समोर ठेविला आहे हा पुतळा उघडण्याचा सभारभ तारीख ९ एप्रिल १९१३ रोजी सायंकाळी मुंबईत नामदार हॉंडव्हिल साहेबांचे हस्ते झाला ह्या पुतळ्याचे काम फारच नामी व दृढेहुय झाल आहे आपल्याचपैसा एका हिंदी कारागिराची ही उत्कृष्ट कृति पाहून कोणा हिंदी इसमास कौतुभ व प्रेम वाटणार नाही ? मूर्तिकार रा रा ह्याने याचा उत्तरोत्तर अभ्युदय होवो व त्याच्या कृतीच चीन व गौरव हाऊन हिंदी कारागिरीचे पुनरुज्जीवन होवो

नवयुग.

( माहे पेंबुवारी सन १९१४ )

रा. म्हात्रे आणि त्यांची शिल्पकला.

भारतीय शिल्पकले! नवयुगात तुझे पुनरुज्जीवन होणार, तुझा उद्धार होणार, शिल्प कलाविशारद नवराष्ट्रमालिनेत पुनः तूं श्रेष्ठासनीं विराजमान होणार, की जी घोर निद्रावस्था तुजवर आपला महामंत्र पसरून तुझे तेज हारवून वसली आहे, त्या निद्रा वस्थेतच तू अनंत काल पडून राहणार ? ज्यावेळी या भूमात तूं कीडत होतीस ज्या वेळी येथील राजसदनातून, देवमंदीरातून व पवित्रस्थळातून तुझा बहुविध मनोहर रूपे विराजत होता, त्या वेळी आजच्या शिल्पकलासंपन्न काहीं राग्याना तुझी नामाक्षरें देखील अवगत नव्हतीं आणगी आज ? आज तीच राष्ट्रे शिल्पकलासंपन्न होऊन त्या कलेंत प्रभुत्व मिरवित आहेत, आणि तुझ्या मातृभूमीला आपल्या कारागिरीनें नटवीत आहेत. तू मागे पडलीस, तुझ्या सुंदर मूर्ति, तुझे अवशेष देशातरी गेले, ते तेथील वस्तुसंग्रहालयाच्या ऐतिहासिक दालनात जाऊन वसले त्याचा पारख तत्स्थानी करून तुझ्या गतवैभवाचें यशोगीत त्यांना परक्यानी गावें असे दिवस आले तुझ्या माणसाना तुझी आवड उरली नाही तुझ्या संपन्न बंधूंना व तुझ्या राजेरजवाड्यांना तुझ्याहून परकीय कारागिरी अप्रतिम मनोहर दिसूं लागल्यामुळे तुझे तेज मदावले भारतीय शिल्पकले ! ही ऋष्टशा तूं अशीच भोगीत राहणार काय ?

“ नाही! भारतीय शिल्पकला याउपेर पतितावस्था भोगीत राहणार नाही ” असा आश्वासन संदेश, तो पहा एक आर्यगुणमंडित तरुण भारतपुत्र, अखिल दिग्ग मंडळाला उज्वलित करणाऱ्या सूर्याच्या तेजस्वी प्रभाशात रत्नाकराच्या तीरावरील आपल्या शिल्पकलामंदिराच्या द्वारात उभा राहून सर्व भारत भारतवासियांना सागत आहे भारतीय शिल्पकलेचा उद्धार करण्याचें यज्ञभक्षण त्यानें हातीं बाधिलें आहे, भारतीय शिल्पकलेच्या उद्धाराम त्यानें प्रारंभ केला आहे त्याचा संदेश सत्य आहे हा संदेश सांगणारा पुरुष राजमान्य राजश्री गणपतराव नाशिनाथ ह्याने हा होय

गणपतरावाचा जन्म इसवी सन १८७९ साली पुणे येथें झाला हे जातीनें सोम वंशीय क्षत्रिय पाठारे गणपतरावाचे वडील हे पुण्यातील लष्करी हिशेबखात्यात नोकर होते तेथे आपल्या कामानें आपल्या वरिष्ठास संतुष्ट करून लहानथोर सर्व मंडळींचे प्रेम त्यानीं संपादन केलें सध्या ते सरकारी पेनशनाचा उपभोग घेत असून, आपल्या पुत्र पौत्रास आपल्या अगचे विद्याभिरुचि व विनय हे गुण शिक्कित आपला वृद्धापणाचा काल सुखानें घालवित आहेत गणपतराव हे त्याचें चौथे पुत्र गणपतराव आज ज्या विद्येनें

सपन्न झाले आहेत, व त्या विद्येमुळे दिगती त्याची जी कीर्ति होत आहे, तिच्या श्रेयाचा मोठा वाटा जर कोणास द्यावयाचा असेल तर तो गणपतरावाच्या गुणग्राही वडिलासच दिला पाहिजे कारण, पुनर्शिक्षणाचा जबाबदारी जाणणाऱ्या या पित्याने गणपतरावाची स्वाभाविक प्रवृत्ति ओळखून लहानपणापासूनच त्या प्रवृत्तीस उत्तेजन दिले इतराप्रमाणे मुलगा काय शिकेल तें शिकेल, नाही तर त्याच प्रारब्ध, असें ह्मणून ठरीव मार्गात त्यास दडपून टाकिल नाही गणपतरावाना लहानपणापासून ऋगदावर चित्रे काढण्याचा व मातीचे पुतळे करण्याचा नाद असे या कलेंत अल्पावधात त्याची गति एवढी झाली की, ते बारा वर्षांचे असताना त्यानी आपल्या धाकट्या भावाचा एक हुबेहुब छातीपर्यंत शिरोभागाचा पुतळा बनविला तो पाहून अर्थातच सर्वांस मोठा अचंबा वाटला

गणपतरावाचा मराठी अभ्यास झाल्यावर ते इंग्रजी शाळेंत गेले, व तेथें पाच इयत्तांचा अभ्यास पुरा करून सन १८९१ साला त्यांना मुंबईताल ' आर्ट स्कुलात ' प्रवेश केला येथील अभ्यासक्रमाने त्याची गति फार चांगली दिसून आली सर्व परीक्षा ते पहिल्याच खेपेस पसार होऊन प्रत्येकीत त्यांना अप्रस्थान पटकाविले, व पुढील प्रश्नापत्रे, बक्षिसे व सोन्याचादीचा पदक मिळविला ' आर्ट स्कुला ' ताल शेवटची परीक्षा उत्तीर्ण झाल्यावर त्याच शाळेंत तमाचिरीच रंगनाम व चितारकाम या विषयांच्या वर्गावर त्यास अध्यापक नेमिले पण या नोकरींत ते फार दिवस गुंतून राहिले नाहात नोकरीत राहिल्यास आपला आवडता विषय जो शिल्पशास्त्र-मूर्तिमला त्यात प्रगति करण्यास व त्याचें पूर्ण ज्ञान संपादन करण्यास आपणास वेळ मिळणार नाहा, असा विचार करून या तरुण ऋरागिरानें नोकरीवर पाणा सोडिले, व स्वतःच्या हिमतावर, वीरावर व आत्मनिश्चिंसावर स्वतः उद्योगास आरंभ केला या वेळी गणपतरावाचें वय अवघे सोळा वर्षांचें होतें या ठिसाणीं एक मोठे सागणें अवश्य आहे, आणि ती ही का ज्या विषयाची त्यास आवड होता त्या विषयाचें शिक्षण ' आर्ट स्कुलात ' तेथील साधनाभावामुळे त्यास फारच थोडे मिळाले आपल्या कलेंत त्यानी जी प्रगति केली आहे त्याचें श्रेय त्याच्या कल्पकतेस, विलक्षण बुद्धिमत्तेस व दीर्घाद्योगासच आहे

शाळेंताल नोकरी सोडल्यावर गणपतरावाना मुप्रसिद्ध विद्वान् व रमायनशास्त्रवेत्ते प्रो त्रि क गज्जर याच्या आश्रयानें व त्याच्याच मुंबईताल रसायनशालेच्या इमारतीच्या एका भागात आपल्या मलामदिराचा रचना करून प्रतिमा तयार करण्याच्या कामास मुरवात केली सन १८९५ सालापासून ते आपल्या मूर्ति व इतर कामें मुंबई ' आर्ट सोसायटी ' च्या प्रदर्शनात पाठवू लागले तेथें प्रतिबर्षी पाठविलेल्या त्याच्या कामाची फार प्रशंसा होऊन ' व्हिन्टोरिया मेडल ' ' मेयो मेडल ' व दुसरी अनेक पदसें, बक्षिसे व प्रशंसापत्रे त्यास मिळाली

सन १८९६ साली एक प्रसारच्या चुन्याची ( ग्रास्टर आफ् पॅरिस ) त्यांनी एम नामी मूर्ति करून ' सोसायटीच्या ' प्रदर्शनात मांडली. ' सोसायटी ' च्या परीक्षक मंडळीने ह्या कामाची प्रशंसा करून त्यास भावनगरच्या महाराजाचें बक्षिस व रौप्य-पदक दिलें ही मूर्ति मनुष्याच्या उंचीची केली असून तिचे ध्यान फारच उत्कृष्ट साधलें आहे. एक तरुण रूपवती आर्यांगना स्नानादिक विधि आटोपून सुंदर वस्त्रालंकार परिधान करून देवमंदिराकडे चालली आहे, व तिच्या एका हातात जलपात्र व दुसऱ्या हातात गंधपुष्पादिक पुजासाहित्य आहे, अशी या मूर्तीची ठेवण आहे. या मूर्तीने गणपतरावाचा कीर्तिदुंदुभी आसेतुहिमाचलात वाजविला, इतकेंच नव्हे तर तो दुंदुभि वाजवीत ती विलायतेंतही जाऊन पोंचली. तिरुडील चित्रकलेच्या भासिकपुस्तकात या मूर्तीचें चित्र प्रसिद्ध झाले व तें पाहून मर्मज्ञांनीं माना तुकविल्या. परकीय असून हिंदी कला कौशल्याचा ज्यास मोठा अभिमान व भारतीय कलाकौशल्याचें पुनरुज्जीवन व्हावें ही ज्याच्या मनाची सदा इच्छा अशा सुप्रसिद्ध रसिक व मर्मज्ञ सर जॉर्ज बर्डबुड साहेबास गणपतरावांनी तयार केलेल्या मूर्तीची छायातसविर पाहून प्रेमाचा मोठा उमाळ आला, आणि हिंदी शिल्पकला जिवंत झाली, ह्मणून त्यांनी जयघोष केला तरुण कारागिर गणपतराव याच्या बुद्धिमत्तेची अत्यंत प्रशंसा करून त्यास त्यांनी पुनःपुन धन्यवाद दिले, व हिंदुस्थानातील धनिकास व राजेरजवाड्यांम अशा विलक्षण कल्पक कारागिरास मदत करण्यासाठी आमंत्रण केलें पण दुसऱ्याची व दुर्दैवाची गोष्ट ही की, सर जॉर्ज बर्डबुड साहेबांनी स्वयंस्फूर्तीने गायिलेले गणपतरावाचें यशोगीत बधिरापुढें गायिलेल्या गीतासारखें झालें ! आणि ह्या तरुण कारागिराला स्वदेशियारूढन तादृश असे काहींच उत्तेजन मिळाले नाही स्वकीय कारागिराची ही सुंदर कृति विकत घेऊन आपलें राजमंदिर विभूषित करण्याची बुद्धि एकाही हिंदी राजास सुचली नाहीं ! शेवटी ही मूर्ति मुंबई ' आर्ट स्कूल ' च्या अधिष्ठात्यांनी १२०० रुपयास विकत घेऊन शालेच्या इमारतीतील प्रदर्शनाच्या दालनात मध्यभागी मांडिली आहे

गणपतरावास या वेळा चांगला राजाश्रय किंवा धनसाहाय्य मिळवयास पाहिजे होतें ते मिळालें असतें तर त्याचा उत्साह, व त्याचा हुरूप अनंत पट वाहून आपल्या बुद्धिमत्तेचा परिपोष करण्यास त्यास चांगली संधि मिळाली असती पण मदत मिळाली नाही म्हणून त्यांनी अंगीकृत व्यवसाय सोडला नाहीं उलट चिमाटीने व ' कर्मभ्रष्टाधिकारस्ते मा फलेषु कदाचन ' ह्या भगवंताच्या उपदेशास अनुसरून आपली पराकाष्ठा करून आपला उद्योगरथ त्यांनी पुढें लोटीत नेला ' मंदिरपथ-गामिनी ' च्या मागून त्यांनी हळहळू लहानमोठीं अनेक कामें तयार केली



ही सर्व कामें सुंदर व कित्येक तर फारच नामी आहेत त्याची यथार्थ कल्पना शाब्दिक वर्णनानें येणार नाहा ज्याला जेव्हा संधि मिळेल तेव्हा त्यानें एकवार तरी ही कामें नजरेसाली घातल्यावाचून राहूं नये

स्थलसंकोचास्तव गणपतरावाच्या उत्कृष्ट कृतीचिंही जरी आम्हास वर्णन देता येत नाही, तथापि या त्याच्या कामाच्या वाचनीत एका दोन गोष्टांचा उल्लेख येथे केल्यावाचून आमच्यानें राहावत नाहा हिंदुस्थानात पुष्कळ पुतळ्यांच्या संस्थापना झाल्या आहेत, पण त्यापैकी गणपतरावाच्या वाढ्यास कितीशीं कामें आली आहेत, हे वर दिलेली यादीच सांगेल याचें कारण, आपल्याकडे सर्वोत्कृष्ट कारागिर असला, तथापि त्यास उत्तेजन यावें, ही स्वाभिमानाची बुद्धिच आमच्या लोकात फार दुर्मिळ आहे मुंबई म्युनिसिपल कार्पोरेशनच्या दिवाणखान्यातील कै० मंडलिकाच्या पुतळ्याची गोष्ट अशी आहे कीं, मंडलिकाचा पुतळा करण्याचें काम कमिटीने विलायतेतल्या कारागिरास दिले होते पण त्याच्या हातून सादस्य वटेना, म्हणून गणपतरावाकडून शाईचा पुतळा करून घेऊन तो विलायतेस पाठवून त्यावरून तिरुडून दगडाचा पुतळा करून आणला ! दुसऱ्या एका पुतळ्याच्या वाचतात सुप्रसिद्ध लोफप्रिय न्यायाधीश सर लॉरेन्स जेकिन्स यांनी गणपतरावाचा अभिमान धरला म्हणून तें काम विलायतेस न जाता गणपतरावासच मिळालें एका स्मारककमिटीनें तर असली जबाबदारीची कामें तुम्हा अगावर घेऊ नका, असा त्यास उपदेश केला, व कामाबद्दल हमी मागितली आणि प्रो गव्हर-सारखा गृहस्थ जामीन राहण्यास तयार झाला असताही, अखेर काम विलायतेस पाठवून दिलें अशा स्वदेशाभिमानशून्यतेच्या गोष्टी आमच्या मंडळाकडून गणपतरावाच्या वाचतात पुष्कळ वेळा घडून आल्या आहेत व अद्यापिही घडत आहे यावरून एवढें स्पष्ट दिसतें कीं, आमच्या देशाचें नष्टचर्य संपण्यास अझून वराच कालावधि आहे

साधारण स्थिति जरी वर सांगितल्याप्रमाणें आहे, तथापि काही थोर पुरुषांच्या मनात गणपतरावाच्या कारागिरीविषयी आवड उत्पन्न होऊं लागली आहे, हें आम्ही मुचिन्हच समजतो महादजीबाबांच्या इतिहासविरचितात फुलातील साप्रतचे पुरष, ग्वाल्हेरच्या प्रजेचें प्रेमानें पालन करणारे अलिजाबहादूर श्रीमन्महाराज माधवराव शिंदे व हैसूरचे महाराज यांनी गणपतरावाच्या कलेचें कौतुक करून त्यास आपला महदाथय दिल्याबद्दल या उभय भूपतीचें आपण सादर प्रेमानें अभिनंदन केलें पाहिजे हैसूरच्या महाराजांना आपले पूज्य वडील कै० वा महाराज चामराजेंद्र बाडेयर यांचा मोठा पुतळा करण्याचें काम गणपतरावास दिलें असून दुसरीही काही कामें महाराजाकडून त्यास मिळाली आहेत अहमदाबादचे सरदार सर चिनुभाई माधवलाल यांनी वादशहा पाचवे जॉर्ज, व लॉर्ड सिडनहॅम यांचे छातीपासून

વરુચ્યા ભાગાચે પુતળે કરુણ્યાચે રામ ગણપતરાવાસચ દિલેં આહે હે પુતળે તચાર જ્ઞાન્યાવર ગુજરાથ કૉલેજચ્યા નઘ્યા ફમારતીત ટેરુણ્યાત ચેખાર આહેત લાઉ મિડનહૈમ ચાનાં આપત્યા પુત્ર્યાસાઈ ગણપતરાવાચ્યા શિવમ્લામંદિરાત ચેકુન વગ-  
ણ્યાચે મોઢ્યા આનંદાને પતરુરિલેં વ ગણપતરાવાચીં નારાગિરી પાટુન સ્વારી પાર  
સ્વપ ક્ષાલી

મુવર્દતીલ ચૌપાટીવર એક મઘ્ય શિલ્પમ્લામંદિર ઉમારુણ્યાચા ગણપતરાવાચા  
સંમ્લ્પ આહે યા મંદિરાત યા વલેચી મર્વ નર્તન ઉપરુરુણે ટેરૂન પ્રતિમામ્લેચીં હી  
સર્વામર્મપૂર્ણ શાલા કરાવી અસા ત્યાચા મનોરથ આહે સઘ્યા યાચ સ્થલી ગણપત-  
રાવાના આપલા લહાન શિલ્પમ્લામ્લમ ઉમા મેલા આહે ગણપતરાવાચ્યા વાર્યાસ  
સાલ્ય કરુણ્યાસ પરમેશ્વર ભારતવામી સંપન્ન જનાસ વુદ્ધિ દેવો વ ગણપતરાવાચ્યા  
દાતુન ભારતીય શિલ્પકલેચા ઉદ્ધાર હોવો

નામદાર ગાયકવાડનું આવહું

જાણીતા હીંદી આર્ટીસ્ટ મીં મહાત્રેની સેવા.

“સાંજવર્તમાન” તાં ૧૬મી જાનેવારી ૧૯૧૫.

અમારો પાટણુનો ખબરપત્રી જાણાવે છે કે શ્રીમતની સ્વારી તાં ૧૭  
મીએ પાટણુ ખાતે પધારનાં છે. શ્રીમતને તે પ્રસંગે અતી ઘણો હર્ષભર્યો  
આવકાર આપવાને મોટા પાયા પર તક્યારીએ ચાલી રહી છે. અત્યારથીજ  
આખું પાટણુ શેહેર શ્રીમતનું સ્વાગત કરવા માટે આનંદથી હલીમળી રહ્યું  
છે. શ્રીમતથી પાટણુની મુલાકાત દરમિયાન થનારા સખ્યા બધ સમારંભોમા  
શ્રીમતનું એક સુંદર મારખલ જસ્ટ ખુરજુ મુકવામાં આવનાર છે. આ  
જાવહુ મુખ્યમંત્રી ચૌપાટી દરયા કીનારા નજદીક ના પોતાના સ્ટુડીયોમાં  
હીંદના જાણીતા આર્ટીસ્ટ મીં મહાત્રેએ તક્યાર કીધું છે અને તે ઘણું  
સુંદર બનાવવામા આવ્યું છે એ જાવહુ અત્રે (પાટણુ) આવી પહોંચ્યું  
છે. અને તે શ્રીમતની અત્રે પધરામણી થયા પછી તે અમદાવાદના જોરોનેટ  
સર ચીનુભાઈ માધવલાલના હાથે એક મોટા સમારંભ રૂબરૂ ખુરખુ મુકવા  
મા આવનાર છે. આ જાવહુ હીંદી આર્ટનો એક ઉચો નમુનો છે.



H H The Maharaja Sir Sayarao Gaekwar of Baroda  
For Patan Municipality

The marble bust of H H Sir Sayarao Gaekwar of Baroda was the work of Mr Mhatre the Bombay artist and is an admirable piece of workmanship

## “શ્રીમંતની પ્રતિમા.”

શ્રી સયાશનિગ્ધ વડોદરા—તા. ૨૧મી જાન્યુઆરી ૧૯૧૫.

શ્રીમંતની છાતી સુધીની પ્રતિમા સફેદ આગસની હોઈ, મુખાકૃતિ તાદ્દશ શ્રીમંતના જોવા જે માથે પાઘડી અને અગરખા ઉપર ઢાંકે હીરા-મોતીના હારથી તેમની રાજવંશી લબ્યતા જોઈ દીપી ઉઠે છે મુગધના જાણીતા શીખશાસ્ત્રી મી. મહાત્રેએ એ જાન્યુ એવું સુદર અને ઉત્તમ રીતે બનાવ્યું છે કે શ્રીમંતની લબ્ય મુખાકૃતિનો આગ્રેહુષ્ય ચિતાર આન્યા વિના રહેતો નથી. જે માટે મી. મહાત્રેને શામાલી ઘટે છે. વડોદરાના વીવાયતમા જાનના ઘોડેસ્વાર જાનના કરતા આ પ્રતિમાની કારીગીરી ચઢીયાતી છે એમ જોઈનેજ ખાની થાય છે. આ સુંદર જાન્યુ—મનોહર જગીયામા અને પુવારા ની સાનિધ્યમા હોઈ તે વિશેષ ખેચાણ કાઢક જણાય છે. જાનના એક આરસની વાટદાર એક ઉપર સ્થાપવામા આવ્યું છે અને તેના ઉપર મુધરાઈ તરફથી શેઠ વીડલભાઈની મદદ માથે જાન્યુ છે એવી વિગતનો હુમે લેખ ત્રાતેલો છે.

## શીલ્પશાસ્ત્રી મી. મહાત્રે.

શ્રીમંતની આ પ્રતિમા મુજબના જાણીતા શીલ્પ શાસ્ત્રી મી. ગણપતગર કાનીનાથ મહાત્રે એમણે ઘણીજ સુદર બનાવી છે. મી. મહાત્રેએ મુગધ જ જે આર્ટસ સ્કુલમા ચિત્ર કામના વિષયનો અભ્યાસ કરી તેમા પાસ થયા બાદ, જાનવા બનાવવા તરફ તેમનું લક્ષ જતા તે માટે ખાસ શિક્ષણ લીધા વિના પોતાથીજ તૈયાર થઈ ઉત્તમ અને નિષ્ણાત શીખ શાસ્ત્રી તરીકે પદાયા છે. તેમનું કામ વિલાયતી કામને ટકર માટે એવું હોઈ ક્રીમતમા પણ દેશી હોઈ સરતુ છે. તેઓનો એક માગ તેર વર્ષનો પુત્ર છે જે અચ્ચારથીજ તેનો પિતાની સાથે કામમા જોડાઈ ઘણા ઉત્તમ નમુના તૈયાર કરે છે. મી. મહાત્રે શીખશાસ્ત્રી તરીકેની અસાધારણ શક્તિ હતા ઘણા વિવેકી અને શરમાળ છે. અમે તેમના કામ માટે ધન્યવાદ આપીએ છીએ.

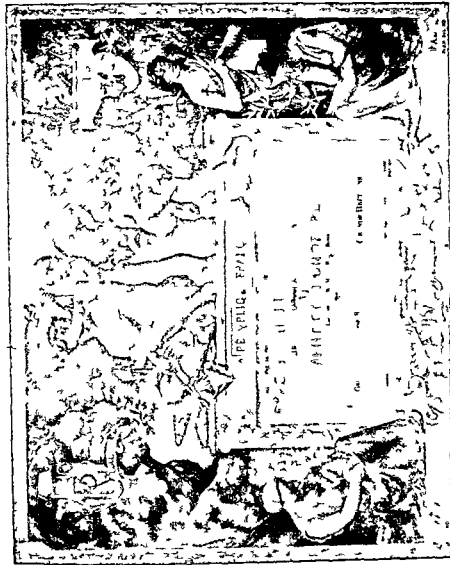
પાટણ ખાતે ખુલ્લું મેલાયલું નામદાર ગાયકવાડનું આવલું.

હિંદુસ્થાન, મોમવાર, તા. ૨૬ મી જાન્યુઆરી ૧૯૧૫

પાટણ મુધગાઈએ આરતે ડા. ૨૧ હજારને ખર્ચે શ્રીમંતની ચોક્કમા નુસ્ત્ર ગળીએ અને હુસારે તર્ષયા કરી તેમા શ્રીમંત મહાજાનના પ્રતાપી નાન્ય અમનની કાગ્ગીર્દી કાયમ રાખનાના હેતુથી શ્રીમંતનું આવલું મુખ્ય છે.

શ્રીમંતની છાતી સુધીની પ્રતીમા મદદ આરસની છે અને મુખાકૃતી તાદૃશ શ્રીમંતનાં જેવીજ છે. માથે પાધડી અને અંગરખા ઉપર, કેંડે હીંગ-મોતીના હારથી તેમની રાજવંશી ભવ્યતા ઓર દીપી ઉઠે છે. મુંઝાના જાણીતા શીલ્પશાસ્ત્રી મી० મહાત્રેએ એ બાવલું એવું સુંદર અને ઉત્તમ રીતે બનાવ્યું છે કે શ્રીમંતની ભવ્ય મુખાકૃતીનો આગેહુય ચીતાર આવ્યા વીના રહેતો નથી, જે માટે મુંઝાના જાણીતા શીલ્પશાસ્ત્રી મી० મહાત્રેને શાખાશી ઘટે છે. વડોદરાના વીલાયતમાં બનેલા ઘોડેસ્વાર બાવલા કરતાં આ પ્રતીમાની કારીગીરી ચઢીઘાતી છે એમ જોઈનેજ ખાત્રી થાય છે. આ સુંદર બાવલું-મનોહર બગીચામાં અને કુવારાની સાનીધ્યમાં હોવાથી તે વીશેષ ખેંચાણકારક જણાય છે. બાવલાને એક આરસની ઘાટદાર ખેડક ઉપર સ્થાપવામાં આવ્યું છે અને તેના ઉપર સુધરાઈ તરફથી શેઠ વીહલ ભાઈની મદદ સાથે બાંધ્યું છે એવી વીગતનો ટુકો લેખ કાતગેલો છે.





Diploma at the World's Exposition 1900 Paris